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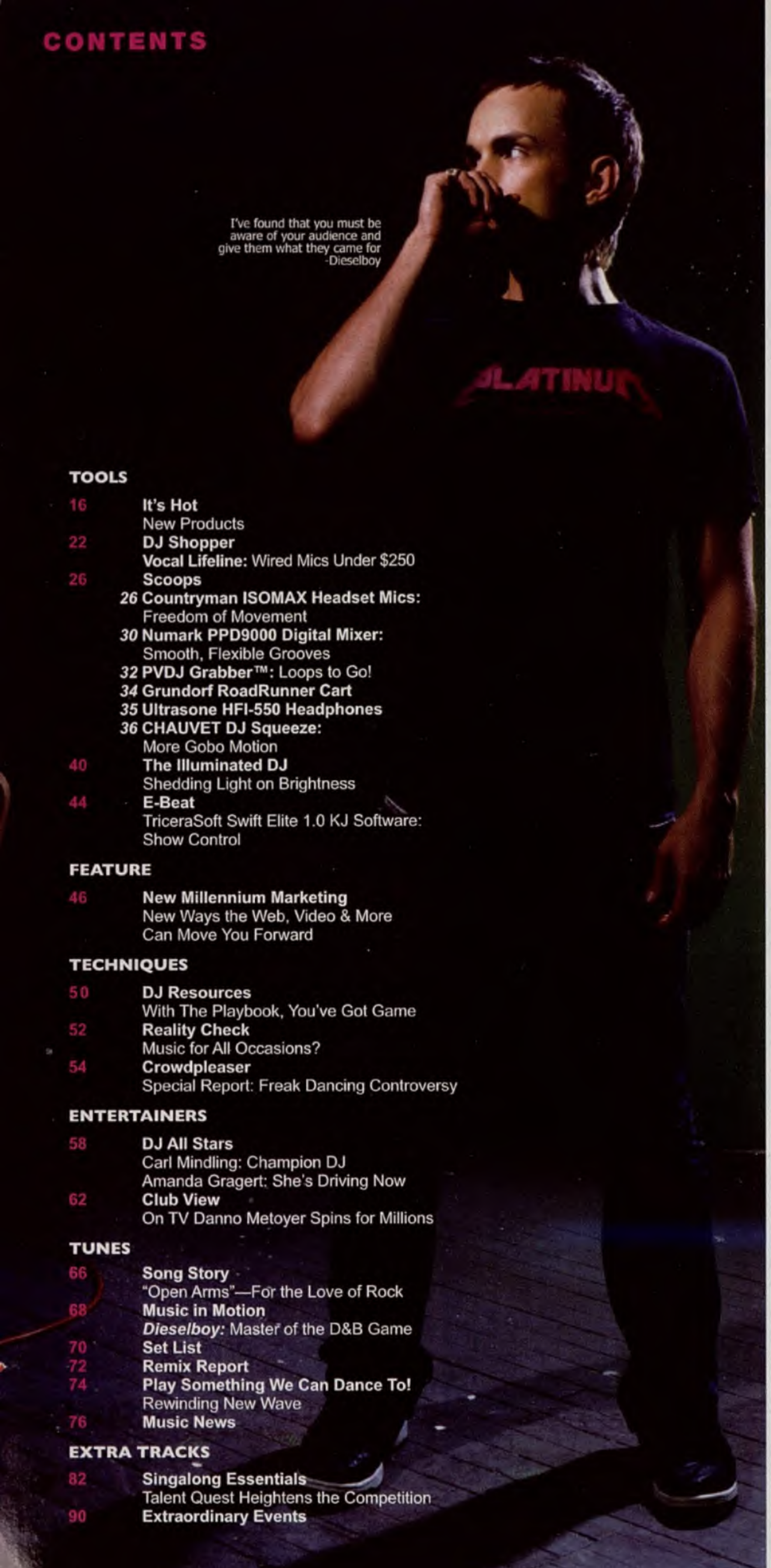

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Great Communicators

As an editor, I'm always on the lookout for connections between words and concepts, hoping that by pulling different ideas together, they might generate an interesting new way of looking at a subject, and in the process, communicate better. I also rely on my entire editorial staff to raise the red flag when the metaphors start getting out of hand.

This issue is a good example of the balance we try to maintain. Take two cover stories, seemingly unrelated: new marketing techniques (p. 46) and wired microphones (p. 22). Of course, the Ms immediately caught my eye (I'm one of those magazine people who likes alliteration a little too much). But it occurred to me that MCing and marketing have a basic concept in common—getting your point across to the audience. Whether your weapon of choice is a traditional, handheld, wired model, or a newfangled, nearly invisible, head-worn wonder, without a good mic, all you'll do is mangle your vocal cords. Likewise, your business will only spin its wheels without a solid marketing plan, and in this young millennium, you're well advised to take a look at all the amazing promotional tools that are at your disposal.

Connecting with the audience is what it's all about. Even a remix master like Dieselboy (p. 68) readily acknowledges the importance of reading the crowd and fulfilling their desires. We can also learn a lot about making the connection from mobile veterans like Carl Mindling (p. 58) as well as up-and-coming entertainers like Amanda Gragert (p. 60). If you're ready when opportunity knocks, you might even get to play for the whole nation, like Danno Metoyer (p. 62) got to do!

Our coverage of the controversy over "freak dancing," the latest teen craze that has many adults flustered (p. 54), illustrates the absolutely essential need for good communication between DJs and clients. Circling back to marketing, should we focus our message and our music like a spotlight, or try to dazzle potential clients with a roomful of colorful options? Check out "Reality Check" (p. 52) for some thoughts on this question.

We're dedicated to connecting with DJs, connecting DJs to each other, and furthering the message of DJ professionalism. Check out the newly revamped DJ Forums at www.mobilebeat.com for proof. And start planning now to experience a new era in DJ communication in February, 2005—join us at the Stardust Hotel in Las Vegas, the new home of the Mobile Beat Winter DJ Show and Conference!

Dan Walsh, Managing Editor

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Music Copying Crisis in the Heartland

Mobile Beat,

I know this is probably not the first time you've heard this complaint and question, but I need some advice as to where to search for answers and solutions to a growing problem. I was hoping your readers might have some ideas.

I live in southern Illinois. This area is made up mostly of small towns with the largest being roughly 12,000 people and most being 6,000 or less. These towns usually are no more than 10-15 miles apart. I live in a town of about 5,000. There are now 13 different DJ/karaoke operators, counting me as one, out of this town alone. The other towns each have at least one—most have several. There are probably about 50 operators within a 30-mile radius of where I live.

I know that at least half of them are running their services with mostly, if not completely illegal libraries of copied music. The multiple-show operators like myself who I know, are buying one copy and burning duplicates of DJ and karaoke music. I was the first Mobile DJ in the area, over 25 years ago, and the first karaoke operator, about 13 years ago. I run seven DJ systems, three of them karaoke-capable. Of my three karaoke music shows, one has 10,000 songs, one around 7,000, and the other about 5,000. I keep about 7-10,000 DJ songs available at all my shows. ALL my karaoke music is on original factory discs, with no copies at all. I continue to purchase three copies of everything I buy for each show. I also buy seven copies of licensed DJ music each month, burning copies only to avoid carrying songs I don't need and/or for organizational purposes.

I am now losing existing customers left and right because the market is so saturated and these operators are working for next to nothing. The going rate here is now $75 to $150 per four-hour show! I cannot buy legal music and compete at those fees. At the venues I continue to play, I still get $200 during the week, but I have quit booking weekends at clubs because I cannot commit to a Saturday night at those prices. I have appealed to KAPA (the Karaoke Anti-Piracy Agency - www.karaokeantipiracyagency.com), the Illinois Attorney General's Office, and the club owners themselves, without success. I simply don't know where else to turn. If I cannot resolve this, I may be forced out of business within a year or two, considering the current rate of new DJs entering my market. Can anyone suggest anything to me?

(Name withheld – Send replies to: dwalsh@mobilebeat.com or by snail mail to Mobile Beat Magazine, Attn: Editor, PO Box 309, East Rochester, NY 14445.)

Thanks to DJs from a DJ in Need (You Know Who You Are)

Dear Mobile Beat,

I just want to take a moment to say thank you to the many DJs and KJs around the country who contacted and supported my family during the last few months with thoughts and prayers. When my wife, Sarah, gave birth to our son, Ryan Andrew, he went 26 minutes without a heartbeat, which left him with severe brain damage that the doctors thought would be terminal. They did not expect him to live 48 hours—but he is almost three months old now.

He spent over a month in the hospital, which sidelined my fulltime DJ business, my wife's management job, and basically everything in our lives for about two months. We are slowly getting things back on track now and we want to thank you all for the thoughts, prayers, gifts and e-mails that you have sent to us over the past two-and-a-half months. It helped cheer my wife up a bit—and that is still a hard task to this day. With the help of ProDJ.com, and the American DJ Association and all of their members, I can tell you that there is no family like the DJ family. I am proud to be in an industry that loves and cares for its own, even when they are 3,500 miles apart and have never actually met. In a time of great need, it is good to know that we have such an outstanding extended family. God bless you all!

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It was planned in 1954: a new Las Vegas structure to be called Tony Cornero's Starlight, the largest casino resort in the world, with over 1,000 rooms, each section named after a planet. In 1955, Cornero died while gambling at the Desert Inn. But by 1958, his dream had become a $10-million, 1065-room reality—the Stardust Resort and Casino.

In October of 1999, Wayne Newton signed the biggest entertainment deal in Las Vegas history: to perform exclusively at the Stardust for 40 weeks each year at approximately $25 million per year, in the hotel's 920-seat, newly renamed Wayne Newton Theater.

As the last resort built in the '50s, it was last updated in 2001 to include 100,000 square feet of casino and 2,100 guest rooms. With the Wynn Las Vegas scheduled to open across the street in early 2005, this area has been called "the hottest area for new development on the Strip."

And now, the latest chapter of Stardust history is being written, as the 2005 Mobile Beat DJ Show and Conference finds a new home. Show producer Mike Buonaccorso, after a recent tour of the property, said, "I think both exhibitors and attendees are going to like this fresh location. The setting, in a different area of the strip as well as being a different hotel, should add to a real feeling of change. If attendees get bored, they can always try to find Wayne Newton's secret entrance...I did! Just kidding, folks! Like all MB shows, there will be too much happening for attendees to have much spare time."

Also new is a three-tiered room rate of $49-$59-$69 for show attendees (Sunday–Thursday). Plus, a complete show pass will be available through October 15, 2004 for just $129. Watch for the exciting 2005 lineup, coming soon at www.mobilebeat.com. Feedback, questions, and comments regarding the show can be sent to Mike Buonaccorso at mb@mobilebeat.com.

Mobile Beat Web Forums Return

It's been several years since visitors to www.mobilebeat.com have had a chance to interact with fellow mobile entertainers through the MB site. But now you can again, through http://forums.mobilebeat.com (which is also accessible through any page at www.mobilebeat.com).

Current discussion groups include topics like performance and technical issues. There's even a forum for suggesting new forums. Discussions will expand according to participants' interests, and registered members will enjoy contests and giveaways. Sign up today and be part of the growth!

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Performance

Alien Sighting at Ghost Bar

Visitors to the Ghost Bar on the 55th floor of the Palms Casino Resort in Las Vegas have been reporting some unusual sightings lately. They coincide with the installation of Martin (www.martin.com) Alien 05 stem mount fixtures in the club's luxurious VIP room. Light from the Aliens penetrates a series of curled acrylic photographs, stretching images out onto the wall behind. MX-10s have also been added to liven up the dance floor.

QSC Exercises Power and Control at Summer Olympics

In creating the audio infrastructure for the new Karaiskaki Stadium, outside Athens—the key venue for the 2004 Summer Olympics—contractors turned to QSC (www.qscaudio.com) components to provide both power and network control. The stadium's massive EV (www.electrovoice.com) PIX speaker system is driven by a total of sixteen of QSC's PowerLight 2 PL236 amplifiers, bridged in mono to provide a total of 40,000 watts of power, as well as superior rejection of noise under less-than-optimal power supply conditions. The PowerLights are equipped with QSC's DSP-3 digital signal processing modules, offering complete control over speaker delay and configuration throughout the venue.

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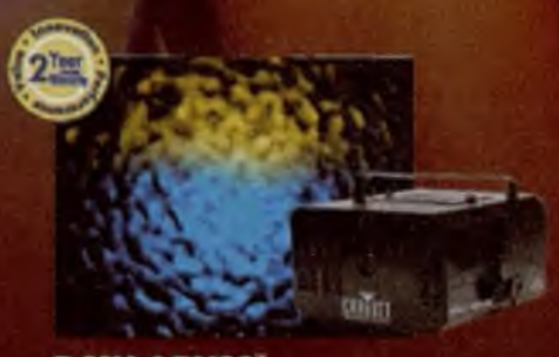

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I'll Take That Platter to Go

At the Spring Record Fair, hosted by WFMU, New York City's renowned freeform radio station, Numark launched their brand new PT01 portable turntable. At a listening station set up to help attendees sample the vinyl buffet, PT01 units sold out in under an hour.

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DJ Intel Adds Tools

DJ Intelligence (www.djintelligence.com), the online software service that provides interactive tools for DJ Web sites, has just released Version 4.0. Among dozens of new tools, it adds a Guest Request System that allows guests for an upcoming event to log on and submit musical suggestions for the party. You can set up a unique URL for each event and set a number of requests for each guest. Guests can see the songs that have been entered so far, but can only edit their own requests. Just print off a tallied request list and you're prepared for the people's musical tastes before arriving at the event.

The Price Quote Generator, an instant, customized price quote tool, received a major facelift. It now lets you add automatically integrated discounts or charges (such as mileage/travel) to the price quote. The new features promise to boost the Quote Generator's accuracy.

Cruisin' Two of the Seven Seas

On January 9, 2005 WeDJ.Com, in association with Sound Stage Entertainment, Ltd. will hold their Second Annual Convention Cruise aboard Carnival Cruise Lines' *Fantasy*. While enjoying all of the ship's benefits, convention guests will travel to sunny Nassau and Freeport, Bahamas. The cruise is open to all professional disc jockeys, photographers and videographers who serve the wedding industry. On board, guests will enjoy complimentary cocktail parties, deck parties, seminars, contests, vendors, family activities, and many more events exclusive to WeDJ.Com guests. Visit www.wedjcruise.com for more information.

The West Coast Mobile Entertainers Cruise will set sail on the *Carnival Pride*, leaving Long Beach, CA for the Mexican Riviera (Puerto Vallarta, Mazatlan, and Cabo San Lucas) on October 31, 2004. The seven-day excursion is designed to help mobile entertainers of all kinds expand their horizons with new and exciting opportunities to increase profitability. The price includes meals, seminars, a complimentary cocktail party, and more. For further info, contact Debbie McKenzie at (805) 382-4676 or cruiseinfo@wcmecruise.com.

Meeting of the Minds

The first DJ Meeting of the Minds Conference took place at the City Tavern Grille in Manassas, Virginia on May 16, 2004. The keynote speakers for the networking and educational event were John Roberts, Gerry Bradshaw and Bob Steele. Supporting vendors included *Mobile Beat* and a wide variety of DJ hardware, software, business support, and Web service providers. About 35 DJs/DJ companies attended from the Maryland/Virginia area. A hypnotist show and after-party followed the sessions.

Plans are in the works for an "appreciation and rewards" party and a twice-yearly conference/party schedule. Log onto www.djmmc.com, or contact Jake Ritchie at info@djmmc.com or (571) 261-2282 for details.

Magical Modification

In the last issue (*Mobile Beat*, July 2004) the address for MAGIX was listed incorrectly in our review of MAGIX Movies on CD & DVD (page 34). The correct information is:
MAGIX Entertainment Corp. • 1680 Michigan Ave #900
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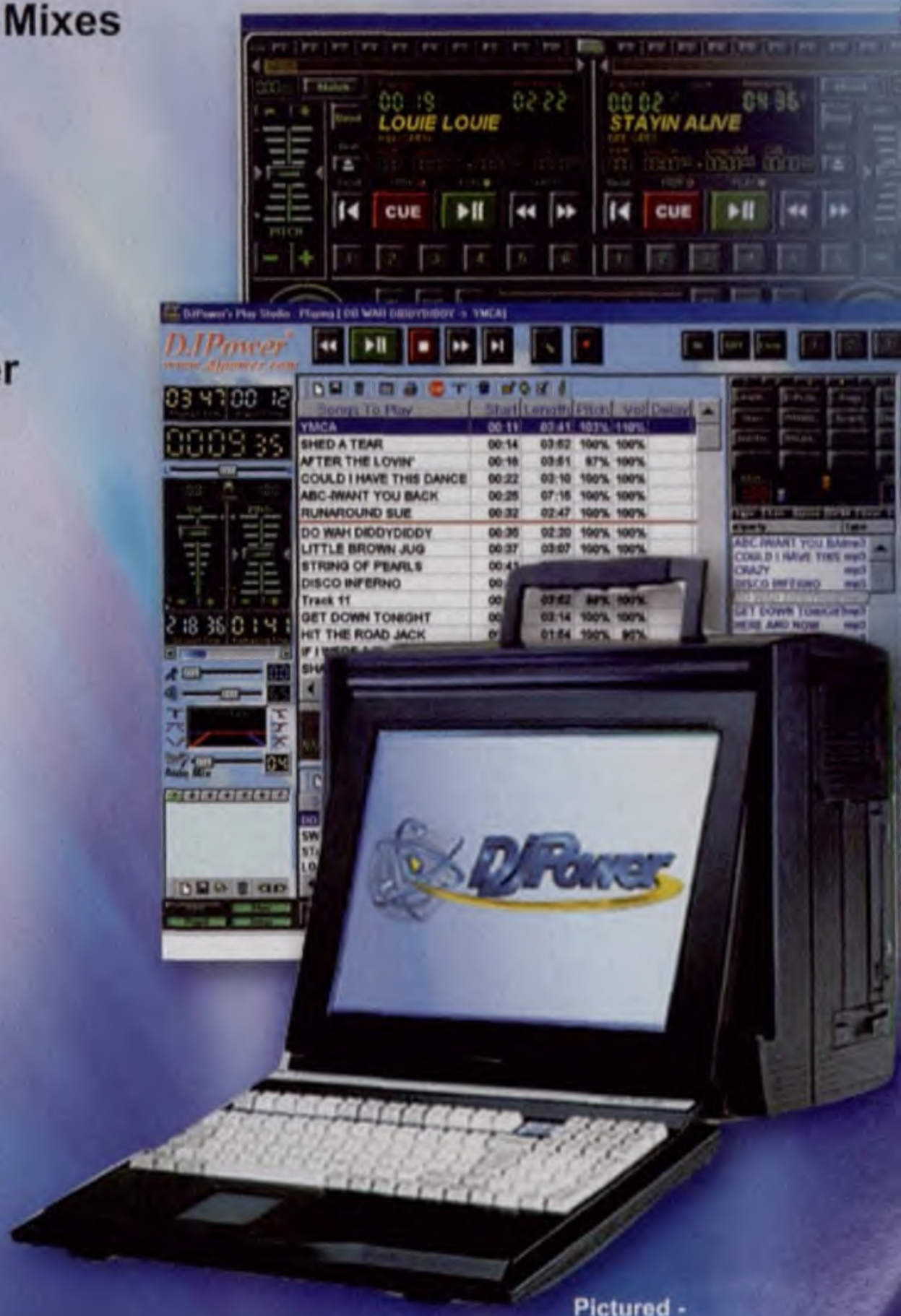

Pictured -
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QUICK FLICKS

In each issue, we never have enough room to include all the sizzling new products that come to our attention, and also give each one the full "It's Hot" treatment. The following "quick flicks" are meant to squeeze in more gear and ignite your gear cravings...

In the world of microphones, **American Audio** (www.americanaudio.us) has just released the **WR 90E Single Channel Wireless Microphone System** ①, which includes a mic and receiver box. Its most notable feature is a built-in digital echo, with a large control knob right on the receiver. **Audio-Technic** (www.audio-technica.com) has added the **AT898 Subminiature Cardioid Condenser Microphone** ② to its line of lavalier mics. A mere 5 mm in diameter, it is designed for minimum visibility. It operates on battery or phantom power and includes a complete accessory kit. New from **Gemini** (www.geminidj.com), the **UZ-1218** and **UZ-9128** ③ are powerful 128-band, switchable-diversity UHF systems. They promise long distance reception and low noise via SMT-PCB PLL circuitry. Systems are available in a variety of professional configurations. **Sennheiser** (www.sennheiserusa.com) has introduced the **EM550-G2 Wireless Dual-Channel True Diversity Receiver** with active antennae splitter. This unit is a key component of the second-generation Evolution Series. It can be combined with any EW 500 Series transmitter to create a high-end, multi-purpose system. AutoScan and 1,440 frequencies provide improved tuning flexibility.

Without a good amp, your new mic won't get you very far. **Gemini** (www.geminidj.com) has added to their expanding line of mobile amplifiers with the **X Series** of **Professional Stereo Amplifiers** ④. Each unit features a bi-polar output stage for high power without clipping, steel reinforced bodies, and comprehensive protection circuitry. **Crown** (www.crownaudio.com) reports a great response to their **I-Tech Series** ⑤, which includes their latest power supply, output stage and digital technologies, packed into lightweight, 2RU packages, weighing less than 28 lbs. each. The I-Techs promise more power and less heat. The biggest bang comes from the I-T8000, which is rated at 2,100W into 8Ω.

Are you ready to groove to your own beat? **Korg** (www.korg.com) has released the updated **ES-1mkII ELECTRIBE•S Rhythm Production Sampler** ⑥, featuring: an enhanced set of sounds; 11 effects, including an all-new Mod Delay; a sleek, rugged, metal case design; 95 seconds of sampling time (mono), and memory for up to 100 samples. A Time Slice feature lets you vary phrase tempos without affecting pitch, and many more creativity-enhancing functions are onboard. The new **Zoom** (www.samsontech.com) **MRS-1608** and **MRS-1608CD Digital Recorders** ⑦ can help you build complete songs, with 16 tracks and 160 V-Takes (virtual tracks); 40 GB hard drives; eight-simultaneous inputs; and a fully-programmable drum and bass machine. Its 12 touch-sensitive input pads are great for drumming in beats, and can also be used to trigger samples or V-Takes. The MRS-1608CD's burner lets you take your project all the way from idea to completed disc.

And finally, in the "extremely useful stuff" category, you'll want to check out the variety of CD/DVD storage inserts for three-ring binders over at **Disk-Store** ⑧ (www.disk-store.com). Made of 7-mil thick vinyl, they also feature locking straps and a special texture to keep disks from sticking. **Cashflow Solutions** ⑨ (800-823-7542, Cashflow Solutions, Inc., PO Box 5294, Scottsdale AZ 85261) offers wireless credit card terminals for entertainers and other mobile businesses. These mobile terminals feature a rechargeable battery and built-in printer. Now you can swipe a client's card in the field, receive an authorization in seconds, and not have to imprint paper slips, wait on hold for a voice approval, or just "hope for the best."

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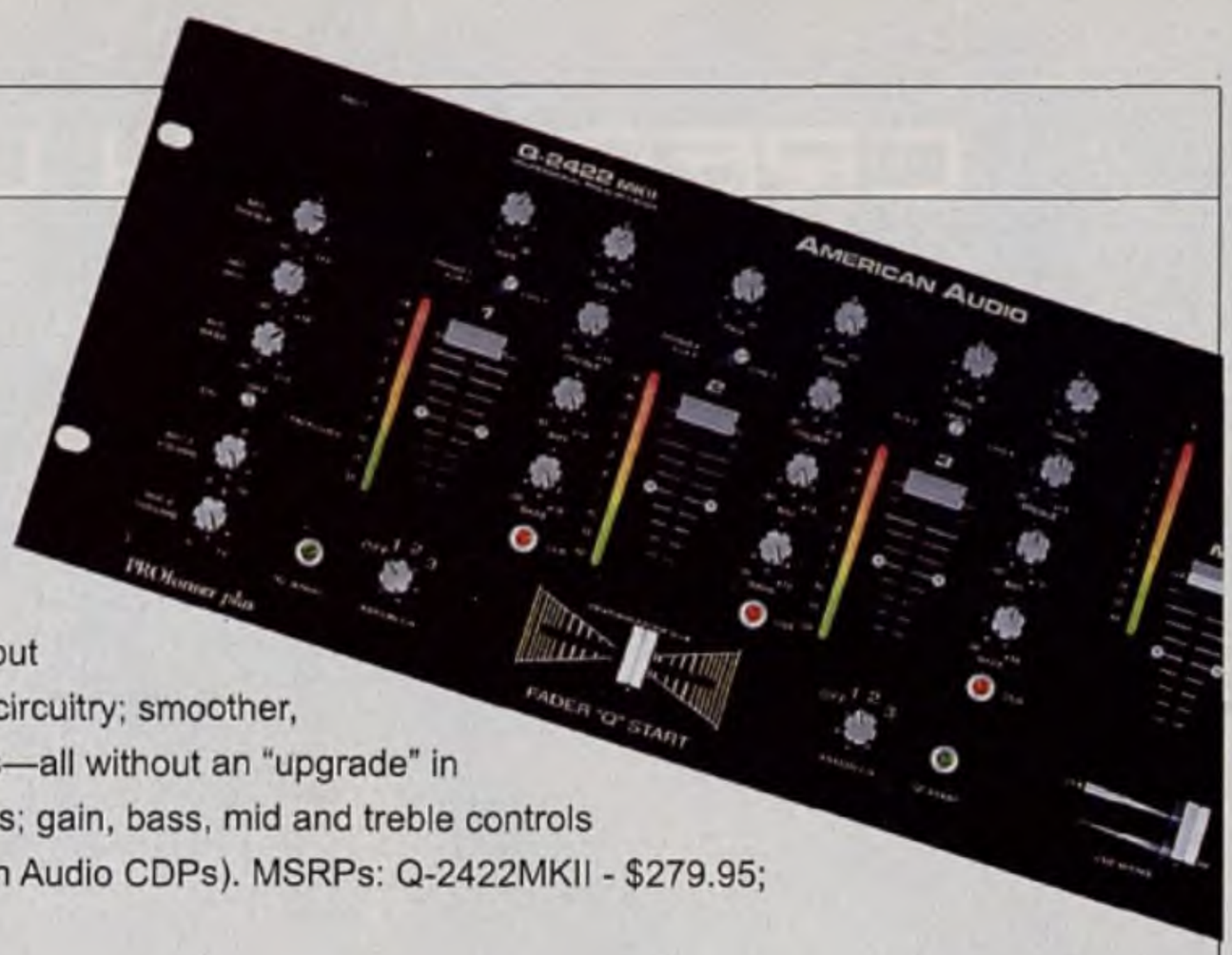
New Mixers Make the Upgrade



American Audio is leaving its mark on the mix with its new generation of DJ mixers. The company's new **Q-2422MKII** (3-ch., 19"), **Q-3433MKII** (4-ch., 19") and **Q-SpandMKII** (4 ch.) mixers now have 1/8" inputs for MP3 players; Trim Output Control (to lock in a preset volume limit); improved, 600Ω mic circuitry; smoother, longer lasting faders; and high-tech Stream Flow LED displays—all without an "upgrade" in price. All of the MKII mixers also feature: balanced XLR outputs; gain, bass, mid and treble controls for each channel; and Fader Q Start (with compatible American Audio CDPs). MSRPs: Q-2422MKII - $279.95; Q-3433MKII - $399.95; Q-SpandMKII - $399.95

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4295 Charter St. • Los Angeles, CA 90058
Tel: 800-322-6337 • Fax: 323-582-2610 • www.americanaudio.us

Pack a Lighting Punch

Perfect for Mobile DJs or small musical acts, the **Dynamic Light Pak** brings together four compact **American DJ** fixtures: the **Trilogy**, **Double Twist**, **S45 Strobe** and **F700 Fogger**. The package is completely plug-and-play, requiring no previous lighting experience. The popular Trilogy projects moving triangle shapes across a wide area, with 26 lenses that produce 78 beams of crisscrossing, multi-colored light. The Double Twist uses 16 lenses to create 32 dancing beams that rotate back and forth to the beat of the music. The S45 Strobe adds some serious flash to the Dynamic Light Pak, and the F700 Fogger produces up to 3,500 cubic feet of fog per minute.
MSRP: $299.95

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NEW PRODUCTS

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CHAUVET's newly released **DMX-60 Tiger™** is a small, easy-to-use, but powerful and flexible lighting controller for use with moving lights.

It features an effects engine that lets you set shapes, colors, and a variety of beam effects—even rainbows. The Tiger also provides fader control of 18 dimmers, as well as 12 pages of memory for fader replay. You can store and play back up to 3,000 chase steps. The unit has an onboard mic for sound activation, or you can enter a beat manually with its beat button. An LCD screen and organized menus make navigating the Tiger's many functions a breeze—whether you're setting up the desk, assigning fixtures, or setting operating modes. MSRP: $1,699.99

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Performance-Enhancing Technology

New from **Crest Audio's** Crest Performance division, the **CPS-1203** is a 19" rackmount processor designed for full-spectrum audio enhancement. It contains a sub-harmonic generator that analyzes the source material's bass frequencies, then generates additional low frequencies an octave lower. The unit's low frequency control also provides an additional bass boost an octave higher than the original bass signal, to fill in and fatten the low end. A high frequency control intensifies the left-right stereo image to add improved separation, atmosphere and clarity. The CPS-1203 features 1/4" and XLR input/output jacks for connecting to any system. MSRP: $320

Crest Audio, Inc.
16-00 Pollitt Dr. • Fair Lawn, NJ 07410
Tel: 201-909-8700 • Fax: 201-909-8744 • www.crestaudio.com

The View from the Top

Two new tabletop CD players from **Gemini** are sure to turn some DJs' heads. The **CDJ-01 top loading CD player** features instant start, ±4/8/16% pitch control, and digital output. LED-illuminated, soft-touch buttons and soft-action CD ejection make this a smooth operator, while a large blue LCD display and a translucent CD window make the CDJ-01 easy on the eyes. Precise, frame-accurate searching ensures reliable mixing. Loop in/out with re-loop provides an extra level of creativity. The **CDJ-02 front loading CD player** has a slot-in mechanism with a bright blue LED "CD loaded" indicator. It includes a direct track selection keypad and a large, rubber jog wheel with finger grooves for extreme mixing control, along with other elements of the CDJ-01. MSRPs: CDJ-01 - $279; CDJ-02 - $409

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Chris Williams, Music Director, WNNX/99X (Atlanta)
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Wired Mics: Your Voice's Lifeline

A guide to wired microphones—including some good choices for under $250

The inescapable truth is that few of us could work without reinforcing and amplifying our voices. The first and most crucial link in the chain that takes your voice from your lips to the ears of your audience is the microphone. By Bill Evans

What a Mic Does and Why It Matters

A microphone, like a loudspeaker, is part of a class of gear called "transducers," so named because it converts one form of energy into another. In the case of a mic, it changes acoustic energy (in this case, your voice) into electrical energy.

There are three basic kinds of mics: *dynamic*, *condenser*, and *ribbon*.

Ribbon mics are rarely used live, as they are rather fragile. Besides that, they are far beyond the price point we are talking about in this article (but man, are they sweet), so we won't be spending any ink on them here.

Dynamic mics have been the standard for live vocal performance for a long time, though newer, more robust condenser mics may be forcing a turn of that trend. With a dynamic mic, the sound waves from the source hit a diaphragm. This in turn moves either a magnet surrounded by a coil of very thin wires or a coil of wires with a magnet at its center. The changes in the magnetic field between the magnet and the coil result in an electrical signal that can be mixed, processed, amplified and turned back into acoustic energy at the loudspeaker. Longtime industry standards like the Shure SM58, Audio-Technica AE4100 and Audix OM5 are examples of affordable, pro-quality dynamic models.

A condenser mic can be compared to a large capacitor with the diaphragm serving as one plate of the capacitor. Its movements, in relation to a fixed and charged back plate, result in capacitance changes that can be amplified into a useable signal. Over the past few years, some very good condensers have come down in price and there are a number of good ones to check out in our price range, including the AKG C900 and the EV RE510.

The differences in how they operate have a big effect on the way these mics sound. Dynamics are robust, easy to use, and require no outside power to work. They may also be less prone to feedback and many users find they have a "warmer" tone. Historically, condenser microphones have been more fragile and harder to control. They also need power via a battery or phantom power from the console in order to get any sound.

What You Hear

Soundwise, dynamic microphones tend to have less response in the high end and generally an increased proximity effect (an increase of low frequencies as the source moves closer to the mic). They generally do a more consistent job at handling high sound pressure levels from the input source. Condensers are much more "open" on the top end, and generally provide more nuanced voice reproduction.

To best understand and internalize this difference, go to your local music store and ask to demo a couple of the mics like the ones reviewed in this piece. Start with a dynamic and then ask the person doing the demo to plug a condenser into the same channel with no changes in EQ. What you should hear is an increase in "airiness" and overall clarity with the condenser. If you can't hear the difference, then go buy a Mr. Microphone at K-Mart.

While dynamic mics have been the standard for DJs, the newer, more road-worthy and affordable condenser models offer a fresh alternative. Adding that clarity to your high frequencies can help increase your intelligibility to the audience without volume increases or extra EQ tweaking. And for KJs, condensers will also help you make your singers sound the best that they can.

As always, it comes down to your ear and how it feels in your hand. Three of our favs are reviewed below but there are lots of other good mics out there.

The really good news (at least for us consumers) is that prices for good quality mics have taken a nosedive in recent years, making a pro piece of gear obtainable by almost anyone making music. When the Neumann KMS105 first broke open the handheld condenser market about five years ago, you could not touch one for much under a grand. Today there are numerous condenser choices from companies including AKG, EV, Shure, Audio-Technica, CAD, and Sennheiser that all start out for under $250. When it comes to dynamics, a mic that is comparable to one that cost $250 a decade ago can be had for less than $100. $250 will buy an extremely good mic from any of the major manufacturers.

Electro-Voice RE510 Condenser

The RE510 has won plenty of converts in the year-plus that it has been available. It is a large-diaphragm condenser mic that really shines in vocal applications. Being a condenser mic, it does need phantom power to run, so make sure your mixer can provide it.

At seven inches long and just over nine ounces, the RE510 weighs in lighter than many other mics we have used, yet still feels like it can take some abuse. The flat head is a big plus for performers who like to "work the mic" and with a max SPL rating of 146 dB, it can take whatever you or, say, your karaoke singers, can shout into it. It has a supercardioid pick-up pattern, which provides good off-axis rejection but is a bit more forgiving than a hypercardioid–a nice compromise.

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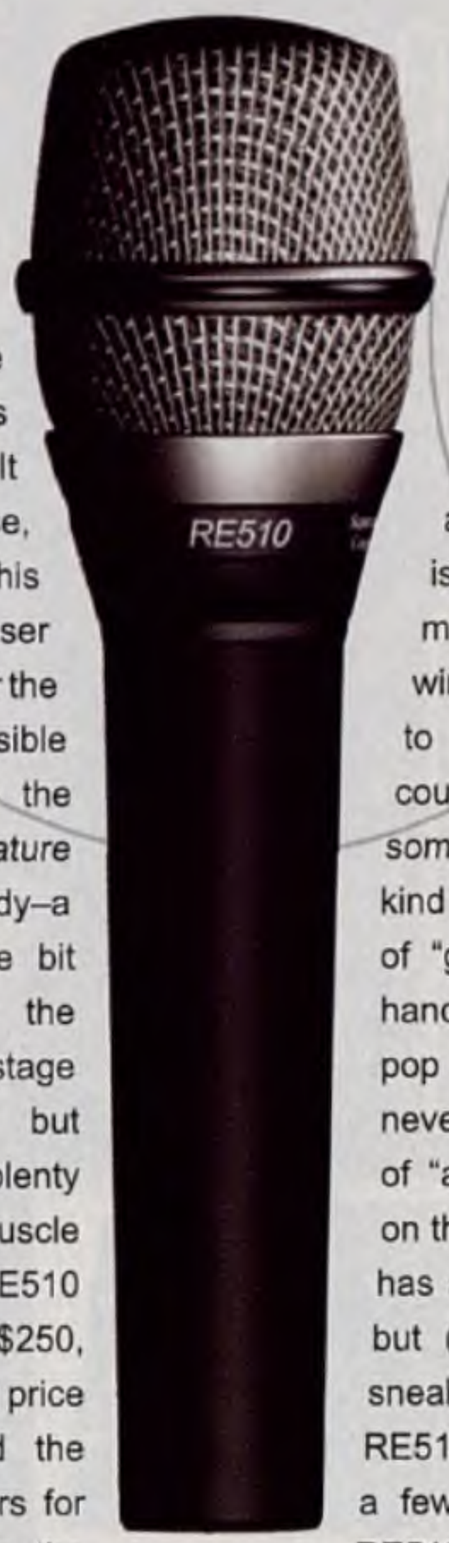
While dynamic mics have been the standard for DJs, the newer, more road-worthy and affordable condenser models offer a fresh alternative.



One of the nicest features roll-off switch. It handling noise, annoyances. This on a condenser the switch *under* the it all but impossible it on or off in the Another feature "Warm-Grip" body–a that has a little bit comfortable in the RE510's multi-stage from popping but RE510 has plenty doesn't lack muscle

The RE510 higher than $250, norm) the street price line. We found the of online retailers for number, making the as well as a great-sounding mic. MSRP: $420 - *www.electrovoice.com*

Audix OM5

This is a dynamic mic that is especially useful in loud club or stage settings. The first thing you will notice is the heft. The OM5 weighs in at 10.8 ounces—beefy enough to not feel like a toy but not too heavy to handle. The hypercardioid pattern means that off-access sound is attenuated by greater than 30dB. In the real world that means that the OM5 is great at rejecting unwanted sound (meaning greater gain before feedback), but it also means that the user has to speak or sing right into it.

The OM5 uses Audix's VLM (Very Low Mass) capsule technology to produce very clear transients. The sharp attenuation around the 125Hz area reduces "boominess" and handling noise, but a low-end EQ boost might be needed to add some warmth. It is as solid as the proverbial rock and passed the six-foot-drop test without a problem.

This is one of the best dynamics I have had the pleasure to use. The OM5's response is fairly flat, which makes it easy to EQ. During testing, feedback was never an issue, even when relatively near to loud PA speakers. It's a solid performer that, while its list price is slightly

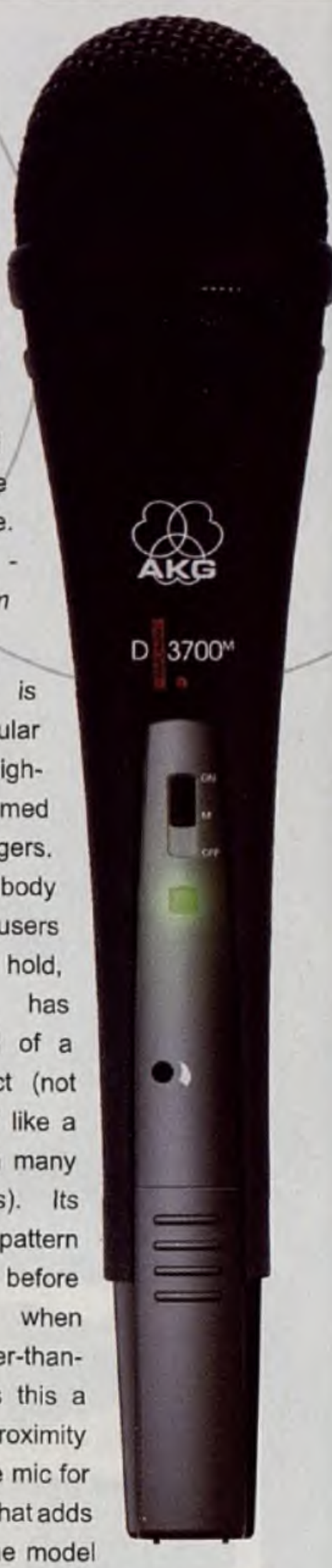
R E 5 1 0 ' s is its low-end helps minimize among other is fairly standard mic, but EV has put windscreen, making to accidentally switch course of a performance. some will really like is the kind of rubberized coating of "give" to it and feels hand. We found that the pop filter keeps the Ps never dulls the sound. The of "air" up high, but also on the low-end.

has a list price quite a bit but (as has become the sneaks in just under the RE510 available at a couple a few pennies under that RE510 an excellent value

higher than the $250 limit we set, can be found online in the $160-$175 range. MSRP: $265 - *www.audixusa.com*

AKG D3700M/S

The D3700M/S is part of AKG's popular Emotion line, a high-quality dynamic aimed directly at live singers. With a triangular body shape that many users find easier to hold, the D3700M/S has the heft and feel of a substantial product (not light and "plasticy" like a toy—an issue with many *lower-priced mics*). Its hypercardioid pattern gives high gain before feedback which, when combined with the higher-than-expected sensitivity rating, makes this a fairly hot mic. There's plenty of proximity effect for those who like to work the mic for tonality as well as a presence bump that adds to vocal clarity and intelligibility. The model we received came in a groovy little mini-road case, which was a nice touch. But the neatest part is that the D3700M/S is part of AKG's TriPower series. What is "tri" about this mic? There are three available "output" modules—the straight XLR jack that the mic ships with, a wired XLR with an on/off switch and a wireless module. Switching modules is a simple case of removing a single screw, sliding the current module out, replacing it with one of the other options and putting that screw back in. This capability to use the mic wired or wireless and with or without a switch gives the D3700M/S an almost unheard of amount of flexibility. Oh, and the little road case has a space in it for a second module. All this, and a great mic to boot. But the switchable modules are what makes this TriPower model very cool. MSRP: $210 - *www.akg.com*



Bill Evans is a working sound technician and musician, and has written extensively on the subject of live sound. He is currently editor-in-chief of FOH Magazine *(www.fohonline.com).*

Getting Techie

A number of microphone manufacturers offer handbooks to help you understand microphone technology and proper mic use. A couple of good, illustrated online guides can be found at:

- http://www.audio-technica.com/using/mphones/guide/index.html
- http://www.shure.com/shurenotes/feb2003/mic.asp

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Heads UP!

Tiny but mighty mics from Countryman promise greater freedom of movement

By DJ Dr. Drax

As DJs have become more interactive, going beyond the simple "Hello, I am your DJ," the microphones they use have also grown in importance as key tools of the business. In particular, hands-free or headset-style mics have become essential for any kind of dynamic performance.

I have always been unhappy with the "golf ball in front of your face" type of offerings. These are unattractive and also block the extra-verbal communication of smiles and other facial expressions. A more preferred method can be found in the theater industry. You don't go to a stage performance and spend the night staring at a bulbous windscreen or mic cartridge in front of the actor. In fact, in theaters, the microphones are unnoticeable.

Heading for the Country, Man

Because image is very important to me, I sought out a microphone that would support rather than detract from my appearance while performing. A company called Countryman was able to meet my needs. Started by a gentleman named Carl Countryman, the company specializes in high-quality, extremely small microphones. Countryman headset and lavalier mics are possibly the smallest and finest in the market today. Each delivers acoustic performance comparable with Shure's industry-standard SM87 handheld mic.

When it comes to headsets, Countryman's ISOMAX family provides two choices: the ISOMAX Headset and the ISOMAX E6 Earset. You will recognize the Headset from the Will Smith video for "Black Suits Comin' (Nod Ya Head)" from *Men In Black II*. I used this mic until recently. But now I have a new favorite in my toolbox!

Now I rely on the ISOMAX E6 Earset. It's small, lightweight, and very stylish. Gone are the days of not being able to wait until the event is over to release yourself from the strap-around-your-head, ear-pinching torture devices of the past. The E6 goes around only one ear, with a small clip to secure the cable. The E6 is so small, light and fun to wear, you might actually find yourself driving home after the show before you realize you forgot to take it off! Earlier this year, at the Mobile Beat DJ Show in Las Vegas, I forgot I had it on and wore it around each day after presenting my tech seminars.

Initially I was skeptical that a single-ear headset would stay in place, but after following the detailed instructions for custom-fitting the headset to my ear, I could do jumping jacks or squat-thrusts with the headset maintaining perfect position.

Unlike other headsets that park themselves directly in front of your mouth, blocking your face, this one sits unobtrusively to the left side, so that it captures full, dynamic sound without the percussion that typically happens with headset mics.

A key feature for me is that the E6 is available in a variety of colors. Since I have a black beard, selecting black makes my E6 practically invisible, even to people who are within 15 feet from me. White, tan, and brown are also available, so anyone can enjoy the benefits of an invisible, yet awesomely powerful headset.

The E6 Earset also comes in a protective wallet. I say wallet because that is about as big as it is. It fits my Earset, cables, caps and windscreen with a spare cable clip. This has to be one of the best designs for a headset to come into the market for some time.

Conquering the Cable Conundrum

What is one of the biggest DJ frustrations with headsets, beyond that terrible temple or ear pinch mentioned above? Cable breakage. How many times have you pulled your headset out, only to find that once the show started, a bad cable to your belt pack rendered the headset useless? For me, this happened a lot with other headsets. Well, the Earset avoids this problem by featuring a field replaceable cable! Gone are the days of having to send in your headset for service. Now you pick up the phone, call Countryman and the next day a new cable is on your doorstep. As a seminar speaker, another feature that I like is that I no longer have to carry my own transmitter. I can just take my Earset and use whatever unit is available. Not only is the cable replaceable, but you can have cables for any transmitter made to order, for only about $60 each.

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*FTC Watts 1 kHz, 1% THD

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Modulating Your Message

The E6 is available in either omnidirectional (which I don't suggest for DJs out in front of their sound systems) or unidirectional (which blocks sound from anywhere but the direction of your mouth).

A nice option for the Earset is the use of different protective caps. These small caps fit on the end of the cartridge and tune the frequency performance of the mic, particularly at the upper end of the audio spectrum.

I know by now you're wondering how much such an awesome headset costs. It is actually very affordable, with a list price just over $500 and street prices falling well below that mark. It's money well spent: this will possibly be the last headset you will ever need.

Probably the only downside to the E6 is it takes a bit of time to get the forming perfect for your head, but once done, it is good to go. Simply put, I love mine and wouldn't trade it for the world.

Lavalier Alternatives

Now when it comes to lavalier mics, Countryman offers the smallest, lightest and, in my opinion, best-performing in the industry.

With a smaller cable than most other lavs, the B6 is rugged and features replaceable protective caps that can change its sonic color and frequency response to match your application. It is my lav of choice. This small but powerful unit revolutionizes the idea of miking a bridal party. You can use it to mic the entire group of bride, groom and officiant, all by strategic placement of just this one mic on the officiant. By locating the mic closer to his or her waist, it becomes equidistant from all three. I have done this with great success.

The B3 is an excellent choice for hair miking in theater work. Its outstanding features include water resistance, small size, and flat frequency response. I would use this for a bride, where you want to actually mic several people. This allows you to mic the bride while keeping the microphone completely hidden.

Extra noise resistance makes the EMW the best choice for hiding under clothes. This is particularly useful for grooms, officiants or others where you want the mic hidden from view without the risk of rubbing noise from clothing.

So, if you're in the market for a lavalier or headset microphone, and you really want something good in a very small package, it might be time to head for a Countryman. For that all-important DJ headset, based on my experience, the E6 Earset is the one you'll want. They are available through Countryman dealers worldwide. These are products built to exceed your expectations-a definite Draxbuy. •

> **"I could do jumping jacks or squat-thrusts with the headset maintaining perfect position."**

MSRPs:
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ISOMAX Headset - $307.92
B6 - $434.60
B3 - $272.90
EMW - $265.21

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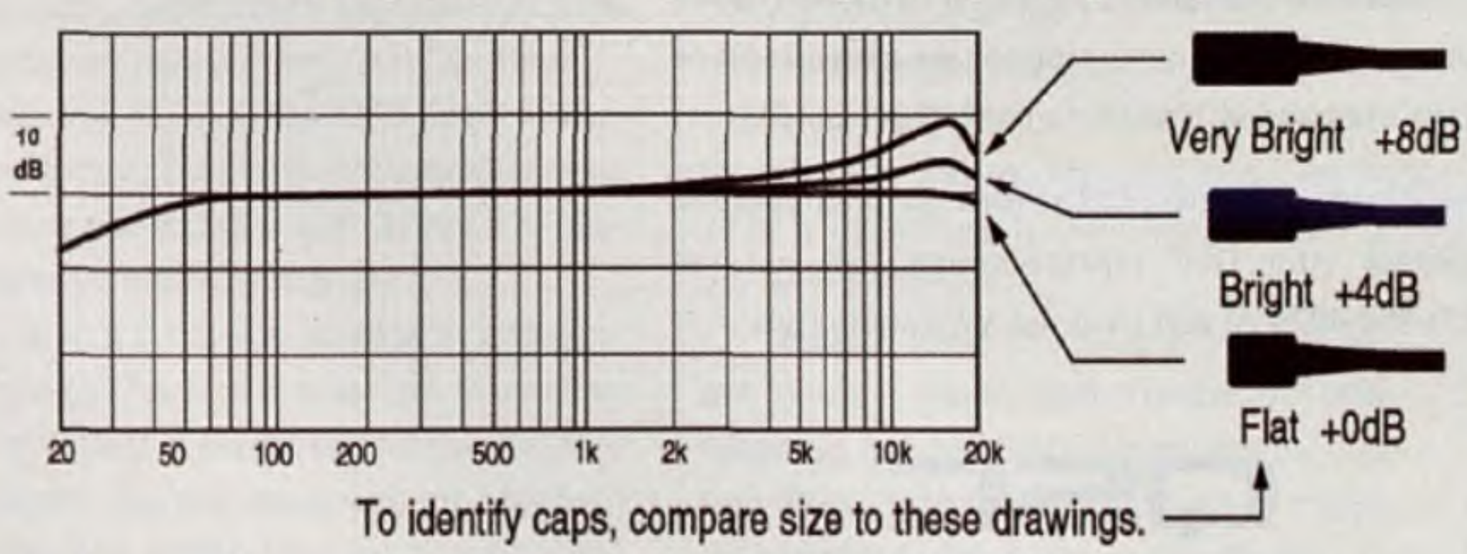

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The Complete Package:

BEAUTY, BRAWN, BRAINS

Numark's PPD9000 has it all—stunning looks, pristine sound and multifaceted performance features

By Dan Walsh

As digital technology continues its relentless march forward, you can't help but notice that more and more things can do more and more things. For example, my new cell phone doesn't just let me make calls; I can play video games, surf the web, and even take pictures with it. My friend's iPod doesn't just play music; he uses it as a personal organizer now, just like I use a PDA.

Numark has applied this principle to their latest 19" mixer, the PPD9000. We'll cover the details below, but right here at the outset, I must say that the PPD9000 exemplifies an exciting new trend in the development of DJ mixers. Just about every button and knob on the unit's front panel offers an extra level or two of functionality beyond the initial obvious click or turn. Gone are the days when a quick glance at a mixer's layout would let you size up its abilities. The PPD9000 raises expectations by providing a new depth of performance possibilities that only a hands-on experience will reveal.

More Than Meets the Eye

You get an immediate hint that there's more to this mixer than is apparent at first glance. A sleek black finish on a solid, low-profile, steel chassis (designed to fit slanted racks) provides a background for attractive brushed chrome controls. A number of buttons have center LEDs that change color as you toggle to various functions. Channel and master meters are "liquid" LED strips, rather than the traditional segmented type.

From left to right are what appear to be typical DJ mixer features: two mic channels with rotary gain, treble and bass controls and on/off switches; a combo 1/4"-XLR mic jack for mic 1 at the top; four channel sections, each with rotary gain, input toggle switches (to choose PHONO/AUX LINE or LINE/DIGITAL), 3-band rotary EQ, channel faders (user-replaceable), and cue buttons. The depth of the PPD9000 starts to become clear when you look at a few other channel features. A nondescript button near the top of each section lets you select between EQ and Filter Mode for the three channel knobs. (More on Filter Mode in a moment.) At the bottom of each channel is a horizontal strip that indicates mode and cue assignments. A crossfader slope selector, crossfader channel selector knobs and crossfader complete the bottom of the panel. To the right, the master control section includes a balance control knob, which you can also press to toggle between stereo and mono modes; a zone volume knob that, when pressed, also selects different zone output options; a similar booth control; and the master volume knob. At the far right is the effects control area, featuring an FX cue button, FX assign knob, FX mix fader, and Sub Bass Synthesis knob. This adds subharmonic frequencies to fatten your low end. The fader determines the amount of "wet" and "dry" signal (more or less effect) generated by any outboard effects boxes you have connected to the unit's send/return jacks. You can also press the FX assign button (surprise, surprise) and get the added benefit of "flashing" the effects mix to fully wet, for a dramatic touch.

Notable on the PPD9000's back panel, is the Master Output Attenuator, (0 dB to –20 dB), an extra "secret" gain control to help a DJ or club owner guard against speaker damage. The generous selection of outputs and inputs includes: stereo XLR and RCA master outs; a 44.1 kHz / 24-bit S/PDIF digital output; a subwoofer output with cut-off frequency control knob; stereo booth and zone outs; and effects send/return RCA connections. Each channel input section features main and aux line inputs, digital inputs, phono inputs, and grounding posts. One switch lets you choose between phono or aux line, and another between primary line and digital inputs. Dual mic inputs (again, 1/4"-XLR combo jacks) and connections for fade-start CD players round out the panel.

Sounding the Depths

This feature list may sound pretty typical until you get a taste of what all the buttons, knobs and LEDs can do, as well as a good listen to the overall sound of the PPD9000. The digital technology performs as advertised, with as pure a sound as I've ever heard from a DJ mixer. The faders are smooth and I could discern no extraneous noise whatsoever. But it gets even better.

Each channel has built-in compression, which lets you drive your levels higher without overloading, and can add extra punch to your sound. Additional EQ and filtering settings give you complete control over the nuances of your sound. This is accomplished in Customize Mode. First, you have to know the secret combination: pressing channel 2's cue button and the balance knob simultaneously, and holding them down during power-up. Once in the new mode, you can select from four EQ modes (indicated futuristically by different segments of the liquid LED bars) with the Filter Mode buttons for each channel. These provide for some dramatic cutting or more subtle tweaking, depending on what your mix requires.

Customize Mode also lets you disengage the channel compression or select between three different types of compression; add "tube warmth" to your mix; set and lock in limits on the master and sub output levels; and remove the mic signal from the booth output to avoid feedback. Once you have your settings customized, they'll be saved when you power-down.

My only complaint about my PPD9000 experience is that the slim manual for the unit doesn't quite do justice to the full range of the mixer's capabilities. In other words, if you're like me (i.e., not the sharpest tool in the tech shed) you may find yourself fumbling around at first, and not finding the answers you need quickly enough. But once you spend time with this unit, you'll start to enjoy each new "ah ha" moment as your grasp of each feature clicks.

I had the most fun with the PPD9000's Filter Mode. Pressing the Filter Mode button turns the three EQ knobs into filter controls. Treble becomes a Type selector, letting you choose between low-pass, band-pass and high-pass filters. Mid becomes a sweepable resonance control, moving the resonant peak up and down for a dramatic "wah" effect. The bass knob lets you tune the frequencies that the filters are impacting. Coming from Numark's development partner, Alesis, which has been producing industry standard digital technology for decades, the quality of these controls is easy to hear. They effectively provide what you would get in an add-on filter effect unit, built right in. Sweet.

Multifaceted Jewel

The depth of the PPD9000's feature set, combined with the sparkling quality of its sound, makes it an excellent choice for a wide variety of DJs. Mobile jocks will appreciate its sonic clarity, multiple input options, efficient layout, and its sleek, rack-friendly design. Club maestros and remix enthusiasts will find plenty of creative tools onboard to use as they craft killer mixes. Scratch masters will even appreciate the battle-worthy construction, replaceable faders, and frequency control options. This mixer has it all, and then some. •

Numark PPD9000 24-Bit Digital Mixer
MSRP: $1060

Numark
200 Scenic View Dr. • Cumberland, RI 02864
Tel: 401-658-3131 • Fax: 401-658-3640 • www.numark.com

Just about every button and knob on the unit's front panel offers an extra level or two of functionality beyond the initial obvious click or turn.

Grab Some Sound to Go

By Dan Walsh

The Grabber™ from *PVDJ* is an easy way to add extra loopiness to your mix

Scenario 1: You're quite satisfied with the mixer/CD player system you've been using for years. Yet, those sexy pictures of fresh gear in the glossy catalogs and on the flashy Web sites have enflamed your gear lust. You're especially interested in getting your hands on some of those cool looping and memory features. But you really don't want to spend a lot of money or redo your setup right now.

Scenario 2: You've been working on your mixing skills and you're chomping at the bit to get out of your basement and into some serious club work. You have some decent turntables and a great two-channel mixer, but you're wondering what else you can add to your rig to really kick your creativity into overdrive.

If either of the above sounds remotely like you, or if you just like to play with all the latest DJ toys, I mean tools, that come on the market, consider the new Grabber from PVDJ as a way to fulfill your need to groove.

Tying On a New Loop

The Grabber is a sampling module that lets you automatically "grab" a loop of audio with a single touch of a button. Unlike most samplers, which require you to edit the beginning and end points of your loops after you've captured them, the Grabber uses technology linked to its BPM counter to automatically sync the loops to your main mix tempo. It makes this easy to do during a performance, with large, nicely clickable buttons for grabbing 1, 2, 4, 8 and 16-beat loops. (Two 4-beat buttons are provided.)

Measuring 8" x 4.25" x 1.25", and weighing just over 2 lbs., the Grabber is a small but solidly built and sleekly styled box. You can attach it conveniently to your mixer's rack mounting holes using a supplied kit, or just let its rubber feet firmly grab the table.

Getting connected involves running a provided y-cord from your mixer's 1/4" headphone output to the Grabber's dual-RCA input, then stringing a regular stereo RCA pair from its output to an open mixer channel. Alternatively, for turntablists like the one in scenario 2 above, a pair of 1-into-2 RCA cables lets you hook into both channels on your mixer if you have switchable CD/line inputs along with your phono jacks. The Grabber uses a variable sample rate, up to 96kHz, and reproduces sound at a CD-quality 24-bits.

Grab a Cool One

Adding the Grabber to your bag of mixing tricks couldn't be easier. First, you select one of three BPM ranges with the large edit dial at the top of the front panel, based on the music you're working with. These settings (60-120, 90-180 and 115-230 BPM) give the unit's BPM engine a reference point for automatically analyzing your tracks. You can also use a tap button to enter a tempo manually or to help the unit sort out a more complex rhythmic structure.

The Grabber features three sampling modes. "Cyclic" mode allows you to hit a sampling button and not have to worry about hitting the first beat exactly. If you miss that kick drum on beat 1 by a split second, the Grabber will compensate and add it back in. The sample will then continue to loop in tempo until you stop it. "Hold" mode, in contrast, starts sampling exactly when you hit the button, and only re-triggers when you press and hold the button again—especially good for stutter effects and quick, punchy drop-ins. "Reverse" mode takes recorded samples and plays them backwards for a very cool effect. Like hold mode, you have to press and hold the button to trigger the sample.

Digging Deeper

Although this box is designed to make capturing perfect loops as easy as possible, it still gives you ample control over the fine details of each loop. You can erase all the samples at once, or resample each individually. An automatic gain control feature matches the playback level to your mix, but you can also manually adjust the level to suit your taste. You can adjust each loop according to 32 divisions of the beat—to fine-tune your beat-matching or to create completely new rhythmic effects. You can also disengage the Grabber's BPM engine completely and record non-synchronized loops, if you really want to.

A few things might make this powerful beat box even more worth grabbing: the ability to save samples after power-down; memory banks for preserving those saved samples; and MIDI implementation for syncing up with a wider range of gear and other musical possibilities. All in all, though, the Grabber would make a great creative addition to any DJ's system.

PVDJ
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Beep-Beep!

By R.A. Lindquist

Regardless of how far up the tech scale your gear is, it still needs to be moved back and forth between your trailer or van and various points of operation. What typically complicates the load-in/load-out operation is people. It's great to have them all shakin' tail feathers on the dance floor, but it can be a pain trying to wedge your gear by them in a crowded hallway.

To help make this task much, much easier and safer, Grundorf Corporation has introduced the Road-Runner. With this well-constructed, lightweight, compact gear mover you'll be able to roll right through the crowd without breaking a sweat.

Among the Road-Runner's strong points is a bed that's not small, yet not too large—at roughly 16" x 31", it's the perfect size. There are vinyl bumpers on all four corners to virtually eliminate the possibility of gouging out a chunk of drywall on your way to the ballroom. What really sets the Road-Runner in a class by itself are narrow but sturdy, oversized wheels. Grundorf's engineers are hip to the fact that not all DJ load-ins are by way of bowling alley-smooth ramps. We loaded our test unit with two rather heavy and bulky EV Gladiator speakers and pulled it down a rough dirt drive with surprisingly little effort. Fixed front wheels and swivels on the rear make for easy steering, even around the cake table.

When all's set for the gig, simply fold up Road-Runner and stash it out of site. The little 18-pound marvel will carry up to 300 pounds and still fold down to suitcase size. Priced at $139, it's a simple, no-sweat way to get your gear in and out fast and safely.

Grundorf Corporation
721 9th Ave. • Council Bluffs, IA 51501
Tel: 712-322-3900 • Fax: 712-322-3407 • www.grundorf.com

Sonic Mind Expansion

By Dan Walsh

Ultrasone continues to turn heads with clarity and comfort

Since our last review of Ultrasone headphones (in the *MB Gearbook*, December 2003), they have made quite a splash in the U.S. These German-made units have been seeing action in all sorts of listening situations, from dance clubs to recording studios, and even as demo headphones for other manufacturers' audio gear at the NAMM tradeshow in Anaheim, earlier this year. Apparently, there is something about Ultrasone headphones that's catching the ears of American audio pros.

For DJs, Ultrasone's HFI-550 remains the standard model. I received the updated version of these headphones and immediately put them to heavy use in a variety of situations. They continue to deliver high-impact, multi-dimensional sound with less actual sound pressure. They also provide decreased exposure to electromagnetic radiation. (The "PROline" version of the HFI-550 all but eliminates these emissions.) The design has kept its DJ-friendly folding/swiveling earcups, snug but comfortable fit, and excellent ambient noise rejection. A switch from a coiled to straight cord seemed the only obvious change from the previous review piece. Actually, though, the phones are available with either cable type, to suit your preference. A sleek, classic, all-black finish is a new cosmetic touch.

Along with Ultrasone's other headphone models, the HFI-550 features S-Logic™ technology, which creates a surround-like experience by way of "decentralized transducer positioning." In other words, its tiny drivers are not aimed directly at your ear canal, as in other headphones, but are offset to more fully utilize the entire ear. The result is a spacious, non-fatiguing sound, perfect for DJs who spend hours mixing.

I found these phones to be a perfect example of technology that works so well, you completely forget about it. While working on other gear reviews for this issue, I found myself immersed in the music for an entire afternoon, with no thought about my headphones, whether I had them snugly on both ears or had one side pulled back for cueing. The only time I thought about the phones specifically was when I was listening to some extremely deep bass grooves, and I found myself marveling at how the authentically huge, club-like sound was "all in my head."

And the only time I thought about the fit or construction of the phones was when I accidentally stepped on the cable and they flew off my head. The cable connection and earcups showed no signs of stress after such bad treatment.

All in all, Ultrasone's HFI-550 headphones provide everything a DJ needs to mix well and in comfort—they might even renew the joy of listening and make your gigs less job-like.

Specs:
- Closed-back, circum-aural
- 50mm Mylar transducers
- Freqency Response: 10 Hz – 22 kHz
- SPL: 103 dB
- Impedance: 64 ohms
- Weight: 9.25 oz (265 g)
- 1/8" plug / screw-on 1/4" adapter (both gold-plated)
- Carrying bag included

Ultrasone HFI-550 Headphones
MSRP: $199 (PROline version - $249)

Ultrasone of America, LLC
220 2nd Ave. S.
Franklin, TN 37064
Tel: 615-599-4719
www.ultrasoneusa.com

Squeezing the Most From Your LIGHTING DOLLAR

By Jammin' Jim Kerins

The DJ Squeeze from CHAUVET expands your gobo mastery

Choices, choices. There are so many lights on the market—moving heads, scanners, moonflowers, lasers, etc.—what's a DJ to do? If you're a hard-working weekend warrior, you certainly want to bring the nightclub feel...however, you don't necessarily want to be moving a nightclub's worth of gear to every gig. The goal for many of us is to find a few lighting pieces that maximize not only value, but portability and durability, while also providing a scrumptious assortment of luminous eye candy.

So, when the UPS man delivered the new DJ Squeeze from CHAUVET, I had to ask myself if it could be one of those all-in-one wonder boxes with the potential to become a permanent part of Jammin' Jim's lighting roadshow.

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X-17 *features*

Professional DJ Mixer [4-ch.19" rackmount configuration] [bal. XLR & unbal. RCA master outputs] [3-band EQ per ch. w/full cut] [fader start on all 4 channels] [8 stereo channel sources (4 switchable phono/line stereo inputs & 4 dedicated stereo line inputs)] [2 mic inputs] [3-bank sampler with pitch control & Compact Flash slot to save & recall samples] [separate stereo aux input w/level control] [discrete aux outputs, booth outputs & record outputs] [booth dimmer] [effects send/return] [VCA channel faders and replaceable VCA crossfader]

TASCAM DJ

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The "squeeze" effect adds expansion and contraction to CHAUVET's already jam-packed bag of gobo tricks

UNLEASH THE SQUEEZE

Out of the box and onto the test bench, I found myself holding a sturdy metal box, good protection for all that rotating glass and those high-tech electronics. A quick view of the DJ Squeeze's case revealed a sharp design, with lots of attention to detail. A few features that initially caught my eye were its well-placed hanging bracket, a recessed connection panel, and a focus control slider. I also noticed immediately that the fixture crammed more than 16 pounds of technology into its compact 13.3" x 12.6" x 8.5" casing; but for the potential lighting variety it promised, this seemed like a reasonable weight.

TECH SPECS

The designers have packed plenty of state-of-the-art features into this cool little light. For the "set it and forget it" crowd, the DJ Squeeze is ready to go with preprogrammed, music-activated shows. For control freaks, the 4-channel fixture operates under the DMX 512 protocol. This unit goes crazy with the gobos: there are 14 gobos total, including eight single-color, 4 glass, one bi-color, and one four-color.

Not only will this fixture spin, bounce (via CHAUVET's Gobo Bounce™ technology) and rapidly change gobos, it features a new and unique "squeeze" effect. It essentially decreases and increases the size of the circular pattern created by the gobo array, adding expansion and contraction to CHAUVET's already jam-packed bag of gobo tricks. What will they think of next?

Other features include blackout, strobing, and adjustable manual focus, with a real glass lens.

You're correct in expecting Jammin' Jim to take the case off to get a look at the inner workings of this luminaire. Again, this is not a cheesy light. The case is made of heavy-gauge steel, and is secured tightly with heavy-duty screws. The inside reveals a well-designed mix of electronics and precision movable parts. The gobo wheels are driven by microstepping motors that make the fast movements tighter and the slow changes smoother. I was also able to see how the fixture generates the cool squeeze effect by moving the mirrors forward and backward—a slick piece of engineering. If I was a betting man, and I am, I would estimate this product should remain trouble-free for many years.

SETTING: A SMOKY BAR, WITH A GREAT DJ

I tested the DJ Squeeze out at Joe's Bar, one of my regular Friday night jobs. (The name has been changed to protect the drunks and womanizers.) Although it carries a few more pounds than other mobile lighting fixtures, it still easily mounted on my light stand. Since the dance floor was full from song one, I fired up the Squeeze in stand-alone mode, adjusted the focus, and was instantly impressed by its sharp patterns and brightness (250-watt bulb), as well as its wide coverage pattern and vivid colors. It was quick to respond to the pulse of the music, and the preprogrammed patterns showed good variety and movement, featuring eye-catching color combinations and changes. (You can check out a video of the DJ Squeeze in action at www.chauvetlighting.com.)

Later that evening, I connected the optional CA-8 Easy Controller. This inexpensive device was just the ticket for bringing the DJ Squeeze in and out of the light show and accessing many of its features in real time. It allowed for a very cool-looking and extremely interactive light show. As I collected my check, I had to admit that the DJ Squeeze had definitely helped make the night a success.

SQUEEZING OUT YOUR BEST SHOW

As the country moves toward more and more non-smoking facilities, along with the fact that many places are not fans of fog machines, the DJ Squeeze is a perfect fixture to project moving, colorful patterns that don't necessarily rely on the ambient haze. The DJ Squeeze proved itself a worthy fixture...Who knows—I may have to retire one of my older, bigger, less versatile lights.•

Send questions, comments or your favorite barbecue recipe, to Jammin' Jim at jkerins@rochester.rr.com.

- DJ Squeeze (DMX-100SQ) • MSRP: $539.99
  Includes a two-year limited warranty
- CA-8 Easy Controller • MSRP: $56.99

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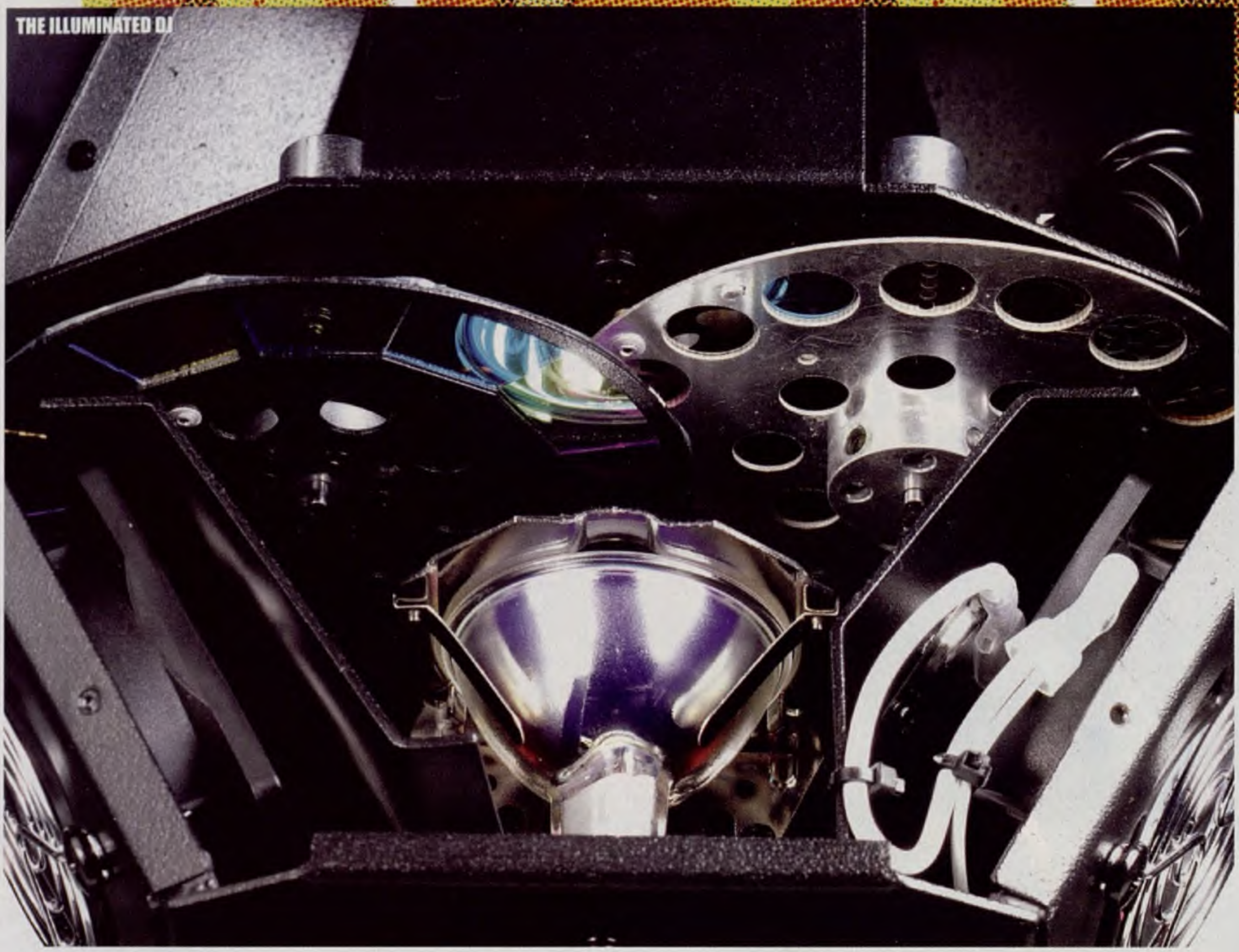

Shedding Light on Brightness

By Barry Abrams

What you need to know to get the most brilliance from your bulbs

How often have you been disappointed because your high-power, high-lumens lamp doesn't look just as sharp as it should once it's installed in a fixture? The reverse can also be true: you buy a lamp with a light output that *appears* much brighter than what you anticipated from the specs. That's because lumens alone may measure the actual intensity of your light, but other variables can fool your eyes into seeing things differently than they actually are. Some of these variables come from the bulb itself. Others come from the fixture in which it is encased. All these factors can work to your advantage as you build a crisper, more efficient light show.

Beyond Lumens

Strictly speaking, the brightness of your lamp is expressed in "lumens." Lumens measure the radiated power emitted by a light source, so, the higher the number of lumens, the brighter your lamp is. But again, that alone doesn't mean that it will look as bright as it is. Other commonly listed specifications definitely affect the appearance of brightness. One is color temperature, which is measured in kelvins. The higher the color temperature, the whiter your light. And a purer light makes your fixture's output seem brighter.

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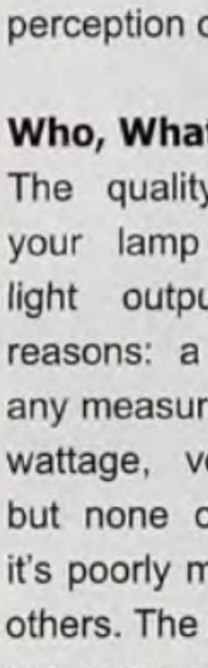


Another key factor is voltage. A lower-voltage lamp appears to be a whiter light source and it is built in such a way that it creates tighter beams, which remain sharper through fog and travel a longer distance before losing intensity. Halogen and reflector (or "cup"-style) lamps, two of the most widely used in our industry, come in lower-voltage versions.

Compare a 120V 300W halogen lamp with a 12V 100W BRL lamp. You can see how the first one, with the higher voltage, gets washy, while the second lamp cuts through fog with more ease. So, even if the first lamp is more powerful—it has a higher wattage—its output will still not appear as bright as the output of the lamp with a lower voltage. This is due to the way filaments are spun in low voltage lamps. They have tighter windings, which generate tighter, more intense and better-defined beams, and ultimately your perception of more brightness.

Who, What, Where

The quality and origin of your lamp also affect its light output, for obvious reasons: a bulb can boast any measurement of lumens, wattage, voltage or hours but none of this matters if it's poorly made. Some lamps are simply better and brighter than others. The manufacturer is an important factor. Brand-name bulbs are more expensive but tend to be better, more consistent and brighter than generic ones. In general, generic lamps still lag behind their brand-name counterparts although considerable advances have been made, notably in the production of the popular 64514, BRL, FCR and EVC bulbs.

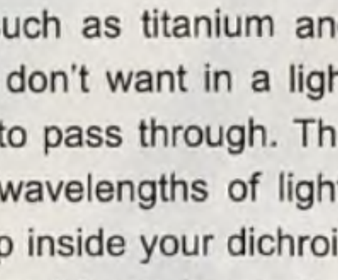
"Many of the best fixtures strike a balance among ideal features to ensure that they satisfy a wide range of needs and venues"

Style matters, too. A discharge lamp, for example, will probably outshine traditional "cup" or halogen lamps. It costs more, but its beams are more intense, purer, and they travel further. Your lamp's performance depends heavily on the technology used to produce light—burned gas, in the case of discharge lamps.

Optics and Colors

You could hunt down the absolutely brightest lamp and still end up with a disappointing light show. The brightness of your lamp will disappoint if your lighting fixture isn't outfitted with the right optics and colors.

How do you tell if the optics are good? Read the fixture's specs. See your fixtures in action, live or in a videotaped presentation. Aim the fixture at a wall and study the overall quality of the optical display. How is the focus? Are beams tight and well-defined through fog? What is the beam's angle? Is there a halo around your projected pattern? If you can, go a step further, especially for pricier purchases. Don't trust your eyes to gauge brightness. Use a light meter instead and see if your fixture does justice to the specs of your bulbs.



Also, find out the technique used to create colors. Is it painting, dipping or dichroic? Poor optics and/or colors will definitely affect the apparent brightness and projection capability of your light output. Painting, which consists of applying a coat of paint to a glass lens, greatly reduces your lamp's projection capability. You can easily tell when this technique has been used: your lamp will hardly project over 10 feet or so. Dipping consists of thinly coating a glass lens with a clear, specially formulated color tint in a way similar to the technique used for stained glass. Projections with this technique reach roughly 50 feet.

Dichroics are the better choice, by far. Dichroic glasses are coated with thin layers of metallic oxides such as titanium and magnesium that filter out all the colors you don't want in a light and allow only a specific variation of colors to pass through. The resulting colors are pure, saturated, single wavelengths of light. That will trick the eye into perceiving the lamp inside your dichroic fixture as brighter compared to the same exact lamp in another fixture using a less reliable color technique.

Is Brighter Always Better?

Of course, the apparent brightness of your light output is just one of many things to consider when you select your lamp and fixtures. At times, you may even have to choose one feature over another, depending on what matters most to you. For example, a low-voltage lamp will make your fixture heavier because it requires a transformer. It will also, most likely, provide decreased dimming capability. I have also found that bulbs with longer lives tend to be less bright. Only you can decide what works best for you.

Many of the best fixtures strike a balance among ideal features to ensure that they satisfy a wide range of needs and venues. That said, you might still prefer a fixture that is less flexible but more tailored to a specific need. Brightness may not be a top priority at all if your venue is small and narrow. In permanent club installations where you have lights running for hours and every day, you may prefer to sacrifice some brightness to gain bulbs with a longer life. It's entirely your call. Brightness, like beauty, is in the eye of the beholder.

Barry Abrams is CHAUVET's product development manager. He can be reached via e-mail at barry@chauvetlighting.com. Or fax your questions, comments and suggestions for future columns to his attention at 954-929-5560.

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The Mighty Lizard Swiftly Sings

By Jammin' Jim Kerins

TriceraSoft's Swift Elite 1.0 DJ/KJ Hoster takes the terror out of karaoke hosting

Let's face it. At some point in the not too distant future, we will all be using some sort of computer-based system for DJing and karaoke hosting. With advances in computer technology, including large portable hard drives and easy-to-use software programs, this is sure to become a reality. I do believe however, we are currently in a transitional phase. So, the question is, when should you take the big digital leap? The thought of converting all your karaoke discs to a computer-based format can seem a bit daunting, and what about reliability?

TriceraSoft has been a pioneer in PC-based karaoke software, and in the last five years they have become a leader and innovator in this type of technology. I have tried several competing programs in the past, with mixed results. Sometimes, even basic functionality and dependability was lacking.

Joining the Elite in Cyberspace

TriceraSoft's Web site made getting started a snap. I just clicked on the Swift Elite download button and a few bytes later I was ready to rock. I had previously loaded karaoke files on my hard drive, so it was easy for me to start playing songs. TriceraSoft also offers an inexpensive, simple-to-use CD ripper that I used to get other tunes onto my machine. If you are keyboard challenged, as I am, the program is connected to a database, which will automatically load each track's information. I wish I invented this feature. The Elite program also comes bundled with Elite Conversion Tools. This is a great group of utilities for converting karaoke files from various formats into compatible Elite files. The conversion options are numerous.

To fully exploit the potential of the program, you'll need a fairly new computer with a few options. I tested the system on a 2.8 GHz Sony VAIO® with a half-gig of RAM. In order to utilize the multiple-monitor feature you need a video card that supports it and a TV out jack to connect to television monitors. To get the best sound out of the system, a premium audio card will be in order. My system had all of these features, and easily slung around all of the karaoke files.

Not Soft on Features

The virtual karaoke/DJ player comes loaded with many features you would expect, such as play, crossfade, rewind, cue, volume, etc., plus, with an upgrade, provides pitch and tempo control. Other karaoke features include vocal removal and multi-plex capability. For your DJing pleasure, Swift Elite automatically crossfades between two songs or videos. With a proper DVD-ROM drive, you can play music videos or other content as intermission entertainment. The program even allows you to record a vocal performance.

A great add-on lacking in other programs is the ability to print karaoke songbooks, and playlists. The print feature is truly swift and easy to use.

Database manipulation is where Swift Elite shines. Weren't computers supposed to make our lives easier? Well, this program is helping that dream finally come true. For example, it has a handy find feature that locates songs instantly within your entire database, or in a playlist.

Swift Elite also frees you from bondage to the existing cheesy background graphics found on many karaoke tracks. Now you can change background screen colors, insert logos, or even a slide show that will rotate pictures while your singers croon their greatest hits. You can automatically display the name of your next singer on the television monitors. Heck, there is even a text messaging feature, handy for when you're trying to buy the girl in the back of the room a drink.

Kontrolling Your Karaoke

For KJs the best thing about Swift Elite's software-based hosting is the ability to set dozens of preferences to your liking. The play management list is organized and simple, with an easy-to-use file tree system. This program immediately found my existing karaoke files and had them ready to play, on my first boot-up.

Certainly, you can sufficiently mouse and keyboard your way through this program. But, if you are looking for a more tactile and innovative experience, the Elite program can be run by several external controllers, such as the Hercules DJ Console and Numark's 19" rackmount DMC-1. Check the Web site for ongoing expansions in hardware compatibility.

Living the Elite Life

After a few hours at home of "getting to know you," it was time for Jammin' Jim and Swift Elite's first date at my regular Friday night karaoke show. Being extremely cautious, I brought my usual hardware karaoke system along to chaperone, just in case. I plugged my Swift Elite-loaded laptop into an extra channel on the mixing board and I was ready for the local vocal heroes to start singing karaoke, computer-style.

Wham! Bam! What a feeling of power when I opened a playlist of 1000 songs, and immediately started matching singers with song files. The great thing about loading singers into a file list, instead of on a sheet of paper, is the ability to instantly rearrange the order and to add and delete singers, depending on how they tip you.

During the course of the evening, I displayed a bunch of funny pictures behind the lyrics as some of my friends were singing. This elicited lots of laughs from the crowd, and got the audience wondering what other strange images might appear. With the text-messaging feature, informing the happy hour patrons about the drink specials or Mary's birthday was a piece of cake. Swift Elite made it easy to incorporate extra fun elements into the show, making the night more entertaining for the audience—and more fun for the host, too.

Sound Management

When you host karaoke, the singers often want tempo and speed changes to match their various "talent" levels. This software smoothly delivers quick, accurate tempo and key changes. All of the deck controls responded instantly and behaved as advertised. The more I use this system, the more I appreciate its useful feature set, and general simplicity. Although the interface is not flashy, I really do like its uncluttered and straightforward screen appearance. It's not filled up with unnecessary, overcomplicated, and unwanted features.

Overall, I was impressed with the stability of the program and all the cool things it can do. Unlike a hardware karaoke machine that offers no upgrades, you can rest assured that Swift Elite upgrades are always just a download away. At the end of the night, it is sure a lot easier to pack up a laptop, as opposed to my big, clunky karaoke machine, along with all those fragile disks. Swift Elite may just be the motivation you need to finally go fully digital.

Swift Elite 1.0 DJ/KJ Hoster
MSRP: $199
(Trial version available)

TriceraSoft
www.tricerasoft.com

System Requirements:

- Windows NT/2000/XP
- Pentium III 750 MHz processor
- 256 MB RAM
- 3D accelerated video card
- 16-bit sound card
- Windows Media Player 9+
- DirectX 9B
- 5 MB hard drive space

Get Your Music Up to Speed

Cueing Up Kinetic Beats on Your PC

At the most recent Movement Festival (May 2004), Detroit's main event for electronica, **Cakewalk** unveiled a new music creation program for the dance music community. Called **Kinetic**, this product from the makers of SONAR and Project5 is aimed primarily at DJs, remixers, and others who want to create music based mainly on the beat.

Kinetic allows you to compose music and create beats with an easy point-and-click interface. You can choose from over 400 instrument patches, featuring genuine Roland sounds (from the classic 808 and other gear). Add audio loops to your mix, including hundreds of professionally recorded music patterns and ACID™-format loops in popular styles, and tweak your sounds with top-notch effects. An innovative content browser gives you quick access to patterns and sounds by instrument type and music genre. ReWire connectivity allows Kinetic to interface with a wide range of other software.

You can also take Kinetic out with you to play live, using a MIDI keyboard or simply your mouse to trigger sounds and grooves. MSRP $79. – www.cakewalk.com

Shareware Conversion Connection

Getting started with digital karaoke can be frustrating, especially if your software doesn't include a function for ripping your CD+G tracks for use on your computer. **KaraokeMaster v3.0** is a piece of shareware that can get you going with a minimum of expense.

It lets you copy your karaoke disks, using a technique that is compatible with over 90% of currently available CD drives, according to company information. One-click conversion to MP3+G zip files is supported, for archiving. KaraokeMaster also lets you play CD+G and MP3+G files directly from your hard drive. You can use it to construct playlists, as well as create and print a number of different songbook formats. Entering song info is made easy when you download the software's regularly updated Master Catalog.

Go to www.sharewaremusicmachine.com for more info and to download a copy.

Marketing in the New Millennium

Fresh technology can help you build a better marketing plan

By Jim Weisz

Marketing for DJs used to be as simple as placing an ad in a bridal magazine, attending a bridal fair or handing a business card to an interested guest at an event. With the expansion of the DJ industry and the introduction of new technology, DJs now have many options for new and innovative ways to market their business.

While these advances have made it somewhat easier to market your DJ business, it has also made it increasingly difficult to find creative ways to distinguish your company from your competition. Some of the following new marketing strategies may help make that easier to accomplish.

Utilizing Web Tools

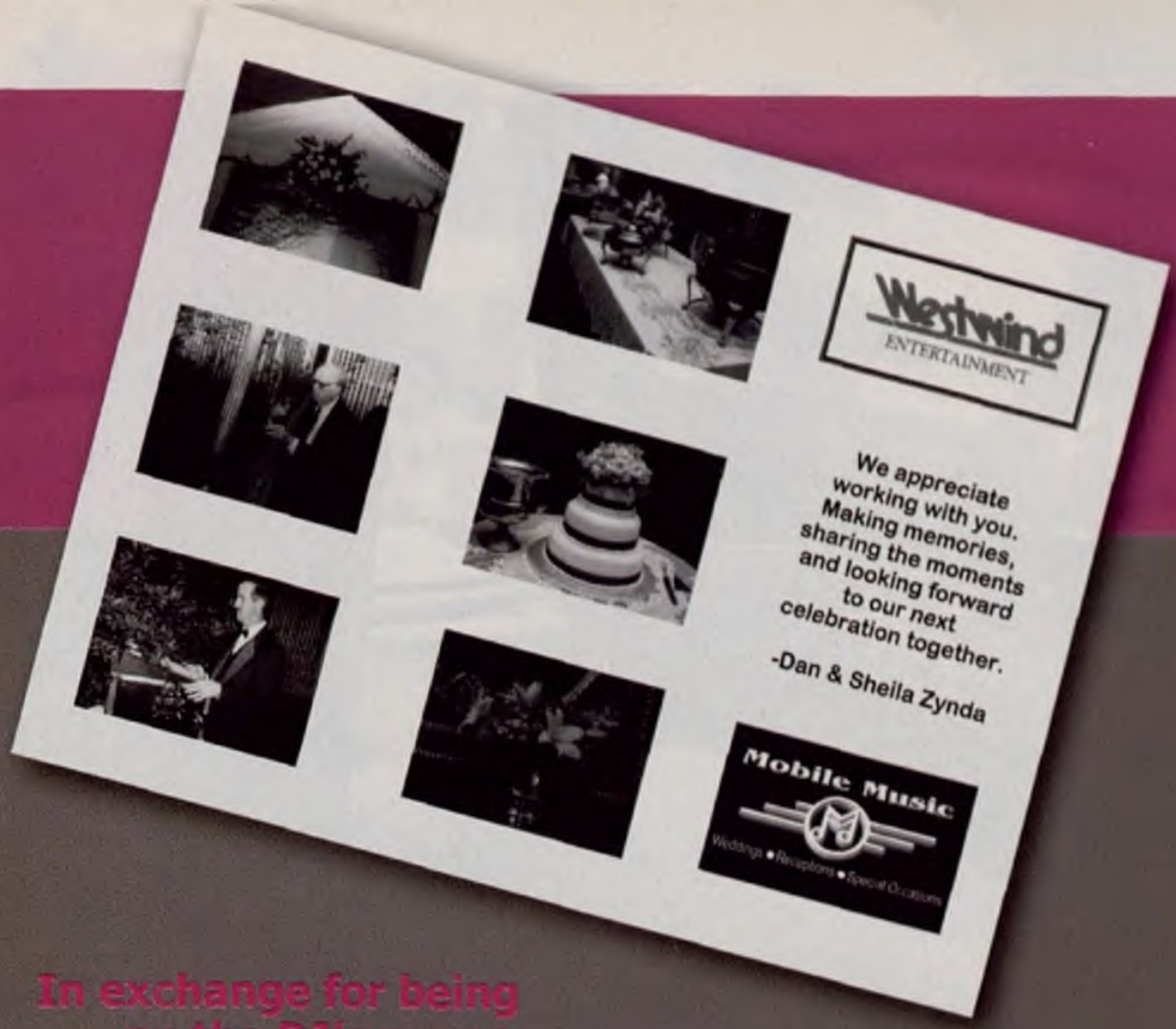
One of the hottest marketing trends is adding interactive tools to DJ Web sites through services like DJ Intelligence. DJ sites that utilize the DJ Intelligence service attempt to engage visitors through various tools, such as an availability checker, quote generator and music request system. Potential clients find these tools useful as they can plan their events with ease at their convenience.

Mark Evans of DJ Mark Evans Entertainment, located in Washington, Michigan, said that he has booked more than a few jobs simply as a result of having the interactive tools on his Web site. "A client was looking for a DJ two weeks before their wedding. They kept going back to my Web site and using it as a reference point when looking at other DJ Web sites. They really liked that I had the availability checker and the music database tool online and it led to the booking."

Point and Click Interactivity

Another popular new marketing tool is the interactive CD-ROM. DJs can put an enormous amount of information about their services on a typical CD, which can be accessed via computer. The benefits of using a CD-ROM as a marketing tool are numerous: you can add video clips, hundreds of color pictures, planning forms, contact information, PowerPoint presentations and even entire Web sites for viewing offline. The possibilities are almost endless—and it can all be achieved by using either a normal CD-R/CD-RW or by using the new smaller business card-sized CD-ROMs. The only limitation with the smaller CD-ROM is that the amount of storage space decreases with the size of the CD.

Scott Faver of The Party Favers (Hemet, California and Phoenix, Arizona) has successfully integrated CD-ROMs into his marketing plan. Scott has a Web browser-based CD-ROM that includes a video demo and rates along with other information regarding his company's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-Dan & Sheila Zynda
Mobile Music
Weddings • Receptions • Special Occasions

In exchange for being on the DJ's promo disc, vendors have agreed to pass the CD-ROMs to their clients at their place of business, thus ensuring a wide distribution.

services. Also included are special pages with contact information for wedding-related services such as photographers, videographers, rentals and venues. The CD-ROM also includes contact information for the services.

In exchange for being on the disc, these vendors have agreed to pass the CD-ROMs to their clients at their place of business, thus ensuring a wide distribution. Clients who call can request a copy or guests can also obtain them at events where The Party Favers are providing DJ services.

The idea has worked really well for The Party Favers, as it has improved their relationship with area vendors and generated new business. After the CD-ROM was created by a Web designer for about $1,200, the only additional costs have been the blank CDs, labels and the networking time Scott spends with the vendors.

PowerPoint presentations are also becoming increasingly popular among DJs. The presentations are usually used as a closing tool when meeting with a bride and groom for a consultation. Some DJs also post the presentation on their Web site (or put it on a CD-ROM as mentioned above) and walk the client through it on the phone. If done well, it can be very successful and can help to create the image of what a wedding reception will look like if they choose to hire you as their DJ.

Picture-Perfect Promotion

Dan Zynda of Mobile Music, located in Darien, Georgia, has found a way to fill a void that no other DJ in his area currently fills. About a year ago Dan purchased a high-end Sony digital camera, along with an external flash and plenty of memory cards. Dan talks to the photographer prior to the start of the event to let him know he's not trying to compete with him or her but is just taking some additional pictures for the bride and groom.

After arriving at the venue and setting up, Dan takes pictures of the things that may be missed by the photographer or family and friends such as the flowers, tables, decorations, the venue and other general candid pictures of the guests. Overall Dan said they are able to capture pictures of most everything but he said "the hardest part has been getting a picture of the photographer!"

Once Dan has transferred the pictures to his computer, he creates a tri-fold flyer out of the pictures from the day.

The tri-fold "thank you" flyer is printed on high-quality paper and is sent to everyone involved with the wedding, including the hall, photographer, rental companies, florists, caterers and any other vendors. He doesn't put a contact number, e-mail address or phone number on the flyer so it doesn't seem too much like an advertising piece but he does include his company logo. The bride and groom receive the same thank you flyer as well as a CD-R with all the pictures.

The flyer helps to build a rapport with all of the vendors, which, in turn, builds referrals. It is also something the bride and groom really appreciate. The entire procedure doesn't take a lot of time and has been very successful for Dan.

Another success story of integrating photography with DJ services comes from Lee Finkel of Optimum Productions in College Park, Maryland. Lee sends along a photographer with the DJ (mostly to college events) to take candid shots of the guests. The photographer gives business cards to the guests with the company logo and Web site URL. He then tells them the pictures will be available for viewing the next day. The pictures are then uploaded and available for sale. Potential customers visit the company Web site, which contains information about the services his company offers and a contact and booking form, along with the pictures taken at the various events.

Lee commented that the idea has worked incredibly well, helping him book a number of events for his relatively new company. His only costs were the photography equipment, Web site development and payment for membership with the professional hosting/printing company.

Setting Strategies into Motion

It is no easy chore to implement a new marketing plan so it may be a good idea to wait for one of your slow seasons to begin working on the new plan. Choosing a new market you want to target or identifying an aspect of your business that you'd like to build are good places to start. Traditional forms of marketing such as business cards and flyers still work and can lead to positive results, but if you want to add that extra edge to your DJ business, an innovative, technology-savvy marketing strategy could provide just the new angle you need to really enhance your bottom line in the new millennium.•

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The Playbook:

A Source of Winning Ideas

Activity-packed book will help you stay on top of your game By Rob Peters

Easy-Access Amusements

The Playbook
by Roger Maness, Kenny Shackelford and Don Washburn
(144 pages, $24.95)
is available directly through the Mobile Beat DJ Store at www.mobilebeat.com.
"Games: Out of the Ordinary," a seminar presented by Roger Maness, was a huge hit at the 2003 Mobile Beat Orlando DJ Show.

As mobile entertainers, we often work with groups who need to be engaged to encourage participation. As easy as it may be to "just show up and play music," we know that today's party planners may be looking for entertainment that offers something unique and different. Whether you are looking for an activity for a corporate mixer, school dance, or even a chamber of commerce networking event, *The Playbook* may be the answer you are looking for!

This 144-page book is filled with unique ideas for events with any age group that range from the simple to the more involved. Like the many books and videos available for games and icebreakers, this book includes activities that can be done with larger groups in almost any environment, and provides plenty of opportunities for creative modification. The simple approach of *The Playbook* makes learning and teaching these activities easy.

The Playbook starts with simple brainteasers that can be used with groups at any event. The artwork is detailed enough that enlargement of the images for large groups or use on an overhead projector can be done with ease, and the answers can also be easily located. Beyond the brainteasers are games and activities designed to encourage team building, competition and just basic *play*.

Field-Tested

Sounds good, but you're probably asking, just like I did: "Will these games work for me?" After reading *The Playbook*, I decided to put several of the activities to the test during an event, to see how an audience would respond. As an active member of my local chamber of commerce, I was approached to enhance their "after hours" networking event. The goal was to encourage more networking and communication among attendees in a lively manner. The challenge I was faced with was that the boring networking techniques had caused an attitude of "come early, leave early" with those who attended. I incorporated three activities into this event to see how well these ideas would work.

I started with an activity called "Bib Resume" (p. 19) where everyone is given a piece of paper to pin to their clothes. On the paper, they're supposed to answer several questions about themselves. Periodically, they break into groups and describe the pre-determined criteria on their "bib" to the group. I ran this activity for 15 minutes, motivating the attendees to break into different groups every 3 minutes. It was interesting to watch these "suit-and-tie" people wearing colorful bibs as they networked and mingled.

Thanks to *The Playbook* we also turned this event into a "Mardi Gras Party" (p. 97) featuring a parade, masks and more. This is more of a fun, creative, teambuilding activity. By the end of the event, there was a competitive comradery among attendees.

The games and activities in *The Playbook* are perfect for those who are looking to enhance their shows with something that everyone can do. Whether you have been including activities at your parties for years, or are just starting to explore the potential of games and icebreakers at your events, these activities are easy to add to your entertainment toolkit. You can easily obtain the necessary materials at your local Wal-Mart. And if you use a game show system, *The Playbook* provides ample material to keep your presentations fresh. This book is a must-have for those who are looking to enhance their current repertoire of activities, or who are just jumping into the world of interactive DJing. •

Rob Peters is a 15-year veteran Mobile DJ based in Boston, MA. Rob is an instructor for the Florida Academy of Mobile Entertainment and the Director of Media Relations for the National Association of Mobile Entertainers. He can be reached by e-mail at Rpeters35@yahoo.com.

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Music for All Occasions?

Contemplating the irony of the Mobile DJ's most common slogan

By Mark Johnson

"Music for All Occasions." We Mobile DJs tend to use this advertising phrase quite often. But does it really apply? Do we really perform for all occasions or do we have preferences?

I believe that we *do* have preferences, in that some types of events come more naturally and/or easily to us, not to mention the range of styles within each particular event.

Double Vision at the Reception

Take wedding receptions for example. At one extreme, there is the $25,000, 300-person, formal affair held at the best facility in town; on the other end there's the $1,400, 40-person, informal affair held at the local fire hall or other social club (VFW, Elks, Knights of Columbus, etc). Both are weddings, but certainly they are at different ends of the spectrum.

So there's a two-dimensional aspect to the types of events we perform for: The kind of event itself and its sophistication. Weddings in metropolitan New York City (and other large cities) seem to range between the two mentioned above. Events in New England are more cocktail hours than receptions. In Texas, they tend to be outdoor, informal barbecue-like events.

I believe that there is a cutoff where the "Music for All Occasions" phrase doesn't apply anymore. The larger wedding DJ companies probably won't consider a VFW wedding, as they're probably used to performing at the better facilities with the more sophisticated clientele. Does it always boil down to money? For the most part, I think it does.

Once again, we're talking about DJ pricing. While a DJ may advertise "Music for All Occasions" and perform at weddings, he may not take the ones with the smaller price tags. If he is booked pretty full, he can turn down these less lucrative events and never look back. If he's been experiencing unbooked days lately, he may consider taking some lower-priced affairs to fill the empty time slots.

Occasional Choices

Some of us know that "Music for All Occasions" doesn't really mean all occasions. All of us have types of events that we would rather not perform for. I don't or won't do bar mitzvahs any more, for two reasons. First, my area is chock full of DJs who specialize in these and I cannot compete on that level. Second, the ones I did in the past were somewhat disappointing, as I don't care for facilitating the games and other non-musical things that are expected. My radar goes up when a client asks about kids' games during my DJ performance. I remind them that I am not Koko the Clown and that if the need is that strong, then they should look elsewhere. I can do balloon animals—but that doesn't qualify me as a "games" DJ. I don't like being in the middle of a disappointing DJ event.

I don't even "teach" any of the dances for the music I play. I'm sure I could dance The Electric Slide if I really had to, but I certainly could not lead the group. There usually is a guest with the David Lee Roth personality that can do this for me. I'm also somewhat embarrassed by the YMCA dance. So if the client is looking for some dancing instruction like country line dances, then I tell them that I'm not their guy.

Speaking of country, if I detect that the event is focused on this form of music, I inform the client that this isn't my specialty. Sure, I do have a pretty good collection of current as well as standard country hits, but I don't think I could pull off a complete country event with that music.

Another form of event that I shy away from is anything that is heavily ethnic. I am not Italian, Irish, Hispanic, Greek, Jewish or Hungarian. Again, I have a reasonable sampling of ethnic songs in my collection, but I could not base an event around it. Heck, I'm a combination of German, English and Swedish and probably couldn't do one of those parties either.

Don't get me started on New Year's Eve parties. I've done a few, but despite the hype, I don't do them anymore. Between the drunk guests and clients, the expected but typically bartered overtime, and the hassles of driving through police checkpoints, it's just not worth it.

Karaoke is another form of DJ event that I don't do. It involves a serious investment in equipment and it's hard enough keeping current with the CD music much less the CDG's. So, if a customer calls me for their Hungarian Country Karaoke Party with games and dance instruction on December 31, then I'm running for the hills.

No Easy Answers

Now let's summarize Mark Johnson. I don't have a tuxedo. I don't have dancers or an MC. I don't know how to dance or teach dancing. I'll never be confused with David Lee Roth. I don't specialize in country music, ethnic music or karaoke. I'm not that patient with kids. I watch the ball drop with my family.

I'd bet I sound like a lot of other Mobile DJs who have similar self-imposed limitations. Sure, I could buy a tux, hire some dancers and learn to dance. The jury is still out on acting like David Lee Roth. I could quickly brush up on country or ethnic music. I could borrow or rent the karaoke equipment if I had to. But I choose not to.

If you're wondering what events I *do* like, here they are: high school dances, medium-key weddings, outdoor functions, Sweet Sixteens, some church and charity stuff. The Mobile DJ world doesn't only include the big wedding production. It's a large part, but it's not everything.

Should a DJ change his advertising to "Music for *Most* Occasions?" Probably not, since that might make the potential client think that he doesn't do weddings or other popular types of parties. "Music for *Some* Occasions" or "Music for *Weddings Only*" are two other variations that, while being more honest, may not convey the right message.

So, I guess we roll the dice and say "Music for All Occasions"—and hope the wrong party doesn't call.•

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CROWDPLEASER

FREAK DANCING: Too Close for Comfort

By Mike Ficher

The recent decision by school officials in Bend, Oregon, to shut down a high school dance an hour early unexpectedly achieved national notice. In the process it helped sharpen discussion of the popular dance form that prompted the action and appropriate responses from concerned parents and administrators.

Despite numerous announcements during the week before the event and admonishments during the dance, the continued exercise of "freak dancing"—a grinding movement accomplished with partners' bodies pressed tightly together, generally interpreted as sexually suggestive—impelled officials at Bend High School to make the unpopular decision to end the annual Sadie Hawkins Dance at 10 PM instead of the announced 11 PM conclusion.

While school officials, uneasy parents and divided students weighed in on the merits of the decision in the surprising public firestorm that followed, remarks from disc jockeys or bands were noticeably absent from the published discussion. Despite their pivotal role as entertainment providers and their ability to offer an objective, historically contextual observation of the trend, rarely did an entertainer's perspective surface in the media.

STARRING ROLE

Regarding the freak dancing trend, can disc jockeys mollify the concerns of parents, school officials and social observers through fruitful interaction and discreet programming, while still continuing to meet the musical desires of their young, hormonally-charged audience?

"A good DJ, and I mean a GOOD DJ, can mix up the music to keep everyone dancing, having fun, but still have a good variety of music. A DJ with less experience may not be able to have much of a variety and still keep them dancing," offers Ed Griffin of Hardcastle Entertainment in Seattle, Washington. "I'm not, however, convinced that a DJ can do a whole lot about student behavior in one or two dances. Over time, a DJ can develop an understanding with the students and faculty, and establish appropriate behavior standards."

"I believe we can control part of the problem by the type of music we play just as we do the lyrics in some of the songs," adds Mitch Perez of Showtime DJs in Sacramento, California. "But then again, we can't tell someone how to dance regardless of the type of music that we play."

PARTNERS ON THE DANCE FLOOR

After a couple of years of exposure to the trend, some DJs are developing strategies—internal and external—to deal with freak dancing.

"It happens at every school dance we do," observes DJ Ski, who operates Complete Music in Arkansas. "First and foremost, it's up to the parents and teachers at the dance to monitor the dancing. That's what they are there for. Second, the students should be held responsible for the way they dance, which might mean no more dancing during the year."

"Third, maybe the best way to monitor the dancing is on the DJ's shoulders. When playing a certain type of music, notice the way they are dancing. If you let them know after the first time you see it going on, make an announcement that if the freak dancing doesn't stop then that type of music will not be played. If they continue when another style of music is being played, then they will be asked to leave by a school official or the security personnel at the dance and their parents will be called. Usually, this stops most of that kind of dancing."

MUST BE THE MUSIC

Does simply altering the selections, though, mitigate the problem in most instances?

Is it the same old grind that is setting educators' teeth on edge?

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"It's not the music," offers Russ Harris of Show on the Road Productions, serving the Chicago, Illinois area. "Over the years, I've had numerous teachers and chaperones complain to me about playing the 'grinding' music and suggest that I change it (i.e., stop playing the rap/R&B/techno). I happily put on 'Twist and Shout' or some other wedding type song that they suggested. Sure enough, the grinding didn't stop."

"Kids can freak dance without any music," says Perez, whose teen daughter sees the trend at her school events.

THE CLOSER YOU GET

The challenge is appeasing those who seek to eliminate freak dancing while satisfying the musical tastes of their young audience—the very audience that frequently makes the DJ hiring decision.

Harris looks beyond the console for solutions: "There needs to be better chaperoning. If these so-called adults who are there to 'chaperone' that night don't have the guts to walk up to an incriminating couple and tell them to stop, then there needs to be some changes with the chaperone assignments...it's the discipline...or the lack thereof, that needs to be addressed to the complainers about grinding/freak dancing."

"It's the chaperone's job to keep the order to the level they want," concurs Griffin, who offers a novel solution to the freak dancing phenomena: "If you want to stop freak dancing completely, require the father of every girl to attend the dance. If he doesn't care, why should you?"

NATIONAL SUPPORT

While school districts around the country have responded in varying ways to the trend, from closer monitoring to a "no provocative dancing" policy enacted by one Kansas school district, Dave Wilkens of Star Productions in Bend, Oregon, recommends approaching this situation from a macro- rather than micro-view in the entertainment world.

"In our collective DJ wisdom, a national organization like the ADJA could be pro-active and make a statement for its members regarding freak dancing," said the veteran DJ/radio personality. We can use this trend as an opportunity to take a responsible direction and say what we will do about it. This might give us an edge."

THE TIMES OF OUR LIVES

The issue of banned dances is far from a contemporary development. Dances perceived in the current lens as tame, such as the Waltz, Swing and the Twist were banned at certain times in certain parts of the United States. The hula, originally a sacred dance mythically ascribed to the younger volcano Kala as he tried to please his sister Pele, was banned by missionaries in Hawaii. Officials in one county in the U.S. even banned the teaching of the Macarena in physical education classes a few years ago!

"Think about how much the culture has changed over the years," muses Griffin. "How much controversy did Elvis generate over his dancing? Not so long ago, there was 'Dirty Dancing.' Is it possible this is just the current version?" •

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CHAMPION of the GAME

Carl Mindling Remains A Winner After 35+ Years Of Entertainment Excellence

By Mike Ficher

When Carl Mindling started in the Mobile DJ business, the Mets were amazin', Broadway Joe was promisin', and *Midnight Cowboy* was disturbin'. The year was 1969 and the New York Mets upset the heavily favored Baltimore Orioles in the World Series, Joe Namath's New York Jets upset the heavily favored Baltimore Colts in the Super Bowl, and *Midnight Cowboy* upset mainstream pop culture mavens by becoming the first (and only) X-rated film ever to win the Academy Award for Best Picture.

More than three decades later, while the other events have faded into the nostalgic mist, Mindling, owner/operator of Carl Mindling Music (formerly Nickelodeon) in San Jose, California, is still spinning the tunes and entertaining party guests as his full-time occupation. More than most, he has seen the evolution of DJing from a curious novelty with reel-to-reel and cassette tapes, home stereo equipment and minimal interaction to a multi-million-dollar entertainment force with digital music, lean, mean professional machines and expanded entertainment expectations.

Humble Beginnings

Like so many in the profession, a love of music propelled the budding college student to seek an expressive outlet. For Carl, that opportunity came in 1969.

"Job's Daughters was the client," he recalls. "They used to hold ceremonies called 'installations' where they would honor their new officers. It was a short ceremony followed by a cake and punch reception. They wanted some music to enhance the mood, but bringing in a band was not practical."

A seed was planted. The equipment Carl employed, though, on his first mobile gig, was a far cry from the powerful amps, wireless microphones and compact, digital delivery of today.

"I had a 12-volt power converter and a pair of 6-inch car speakers built into a little case so I could listen to my 8-track tapes in the house," the veteran entertainer recollects. "Personal portable stereos were in the very infantile stage. I would spend quite a long time cueing my tapes to the one song I knew everyone would like and just lined them up on the table. No mixer, no cue phone, but not as much dead air as you might think."

While an undergraduate student at Santa Clara University, the school's sports teams provided Carl with a built-in audience for the enthusiastic entertainer: "The Broncos were prime candidates for our premixed reel-to-reel party tapes. At 3-3/4 ips, we could rock the entire evening away without having to touch the TEAC."

You Should Be Dancing

Through the early 1970s, although Carl continued to dabble in the field while pursuing his studies, the concept of an on-site DJ

was still a poor alternative to a band. The major catalyst for the development of the profession as more than a novelty came in 1977 with the success of the movie *Saturday Night Fever*.

"All of a sudden people wanted to hear all those disco arrangements live, just like they heard them in the clubs and on factory recordings. Hence, the mobile disc jockey industry was born."

Carl sensed an opportunity to fully realize his passion. "I was the only company listed in the Yellow Pages under the entertainment section. My phone rang off the hook," he reports. "My time was spent convincing people that a DJ was better than a band."

Gone were the cumbersome reel-to-reel decks. "Cassette tapes replaced reels but records never appealed to me... I had three Sony PB-5 playback-only machines lined up and rocking. I was faster accessing songs with my own custom tapes than guys who had to flip through endless vinyl bins to find their favorite cuts."

After earning his MBA in business administration, Carl had an epiphany. "I realized that the corporate world was not as appreciative of my talents as the many brides and grooms who HAD to have me at their weddings. I decided to quit the resume game and just make a go of Mobile DJing as my full time career."

And it still is, through hard work, creative marketing ("I published a bridal guide and put on full-blown bridal fairs in the early '80s, way before the big shows of today existed."), professional excellence, embracing the changes in the trade, and an enthusiasm for music and entertaining that transcends the burnout common in the industry.

Listen to the Music

The quality of Carl's work and character is best indicated by what other event professionals share about the experienced entertainer.

"Carl has always been such a friendly personality, easy to talk with and easy to work with. His professionalism has been with him from the beginning," offers Teri Menchini, owner of La Bocca Fina Catering in Hayward, California, who has worked with Carl for 18 years. "Because of these qualities he was always someone that added to the support system of each event. You could count on him to be on time with a positive attitude, a finished dress code and a formal visual set. Years ago, this was not the norm."

"He does not put on a stuffy attitude. He's real with his clients," notes photographer George Delgado of Photography by Delgado in San Jose. "He knows how to read a crowd and mix the music depending on the guests."

"I can't say enough positive things about him," shares Linda Hylen, director of events for the Julia Morgan Ballroom at the Merchants Exchange Club in San Francisco. "He's a great guy, one that everyone wants to be around. He is very sensitive and compassionate. He is a great listener, and always has something witty to say. I like how low-key he is when working. His personality remains mellow and he always has a smile on his face. I also love having him in our industry. He's full of ideas...often presents a different perspective, and likes the discussion process."

Ch-Ch-Changes

With nearly 35 years in the profession, Carl easily cites the most significant change in the industry—equipment. "Technology has helped our business by making it easier for many people to enter the field. Compact discs opened a floodgate of people who called themselves DJs. In the pre-digital era, it was a different game. Cueing up a record takes a lot more dexterity and skill than it does on a CD. If you can use a touch tone phone, then you can cue up a song on a CD."

"I see an ugly trend towards what I call 'just music services' instead of entertainment," warns the veteran performer. "It does not take much to just throw up a laptop and a pair of powered monitors. It does take music knowledge, people skills and a sense of timing to provide great entertainment. 'Noise-in-the-corner' music services are plentiful, but I hope they do not create the stereotype for our industry."

Tale of the Tape

Carl's focus on creating the perfect entertainment event sometimes involves going beyond the call of duty. George Delgado, who works alongside Carl at 6 to 10 events each year, recalls an occasion when a videographer was employing a facility's audio equipment for a presentation.

"The house sound system went dead," reports the photographer. "Carl opened and rewired his mixing board to help with the sound of the presentation. The show was a great success. The wedding consultant did not even know what he did—but he saved the day and said nothing."

Which, in many ways, sums up why Carl has continued, through the years and through the industry changes—like the Mets and Jets of yesteryear—to be at the top of his game.•

Check out Carl Mindling's Web site at www.reachcarl.com.

She's Driving Now

DESTINATION: SUCCESS

A first-person account of how a young, female DJ overcame obstacles to success

By Amanda L. Gragert

I was at a career fair with my dad to talk about the mobile disc jockey business. There were two students there from a school in Hardesty, Oklahoma where I was scheduled to be the disc jockey at the prom. Previously, these two had actually attempted to cancel my contract for the prom, which was just a few months away.

They had decided they no longer wanted Sound Waves, the Mobile DJ business my father, Eldon Gragert, and I run, to provide entertainment. My dad was booked for another dance on the night of the prom, so I was supposed to work. When he asked the junior class sponsor what the problem was, she told him the students either wanted him to be there or they didn't want anyone from our company to do it.

Proving a Point

When I saw the students at the career fair, I couldn't help but confront them. I introduced myself and talked to them about their concerns. It didn't take me long to find out that they felt an 18-year-old female was not competent to play music for their prom. I quickly assured them that I was. I acted in a professional manner to remedy the situation although I was offended by their assumptions.

When prom night came, I was true to my word and provided a great evening of music for the class, with the assistance of my friend, Elizabeth Bohlmann. The majority of the students stayed until the event was over, and I received numerous compliments from the administration, faculty and students. That's right—the audience enjoyed the dance and how I conducted myself. I guess the prom wasn't too shabby, considering a high school senior was running the show.

Taking Control of the Entertainment Situation

This is just one of the many stories I've accumulated since I started the DJ business at age 14 with my dad. I didn't know then where the business would take me or what I would face.

It all started when I was in the eighth grade, at the most anticipated event of the year: homecoming. Along with my friends, I watched the DJ closely and tested his music knowledge. For music, he had mostly outdated cassette tapes and only country CDs—not really our style. He had a single lighting tree that barely lit the gym.

As my father drove us all home, he asked how the dance was. A flood of negative responses followed. I looked up and said, "Even you could do better, Dad."

Little did I know, the next day he would be looking into buying equipment and mu-

sic to start a business. Merely two months after that homecoming night, my dad and I played our first gig at a family friend's surprise birthday party.

A regular job followed, at the local teen community center in my hometown of Hooker, located in Oklahoma's Panhandle. Soon we were officially in business. We were booked for several homecoming dances and proms across the Oklahoma Panhandle, southwest Kansas and the northern Texas Panhandle. At first, I helped set up equipment and find requested music.

My first solo DJ job came a week before I turned 16. My father had booked a job in Larned, Kansas. We had a regular high school client in Forgan, Oklahoma, located about 50 miles from Hooker, and they needed someone for homecoming the same night. Because I couldn't yet drive, my dad hired my friend Greg Atkins to drive the van.

So, I set out on my first job. Although I wasn't literally in the driver's seat, I was very much in charge of the situation. Since I knew what I was doing, it felt great to be on my own, directing my friends as they helped me provide the entertainment. I played music for three hours, packed up and went home with a feeling of accomplishment. From then on, I continued to do solo gigs.

Business-Building Vehicle

For about three years, we hauled our equipment in a trailer, which we pulled with a large van. It was difficult to drive and was a hassle to load. Then, my dad got the idea to buy a special vehicle, specifically for the business: It was a gold and white, 1974 Cadillac. This wasn't just any old Cadillac—it was a hearse. I thought my father was crazy, but it didn't matter. He had "Sound Waves" painted on both sides of the car and added blank CDs for looks. "Life's a Dance," was splashed across the rear door, along with our contact information. This car quickly became more than just a car.

Sure, a lot of people thought it was weird. Driving a hearse certainly did not make me a popular kid, but I was OK with that. I understood the value of such a distinctive marketing tool. My dad drove it to my senior prom with 11 of my friends and me in the back. We got a lot of blank stares. I would probably think it was odd, too, if I saw a dozen students in formal wear hopping out of a golden funeral coach.

Education and Reputation

As a high school senior, I was allowed absence days to visit colleges. I took my two days to go to Las Vegas and attend the annual Mobile Beat DJ Show & Conference. I picked up a brochure from the University of Nevada–Las Vegas to take to my high school counselor, but that was the only time I spent thinking about college during that trip.

It was at the conference when I realized my father was a *real* DJ. I knew he was active in chats and message boards at various disc jockey Web sites, but I didn't realize he was sort of well known. I got on the elevator one evening and was wearing my nametag. A man asked me if I was Eldon Gragert's daughter. When I told him I was, he shook my hand and went on and on about how he couldn't wait to meet my dad. Apparently, my father had posted a photograph of us on a DJ site, and this man recognized me from that. He told me about how much he respected my dad.

Until that DJ show, I had never met any DJs besides my father. Most of the DJs I met at the conference were men, and older than 25. It was then I truly realized that I was different, and faced different situations than many of them. They had no trouble playing gigs in bars or with people questioning their ability. They looked qualified, so many people thought they were.

I listened to their stories and took in everything I could. I went back to my isolated location in Oklahoma with a newfound confidence.

Not long after that, I faced the discrimination from Hardesty High School over the prom. I knew I wasn't a typical DJ, but I had the skills to do the job. I wasn't going to let anyone tell me any differently.

The experience increased my confidence and helped me be more prepared for life's challenges. The chance to do something different and help run a business at such a young age has helped me move steadily toward fulfilling my potential. So far, it has made life constantly interesting and created memories that will last a lifetime. After all, "life's a dance."•

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PREVIOUSLY PROFILED CLUB AND PARTY JOCK FINDS HIMSELF ENTERTAINING AT NATIONALLY TELEVISED NUPTIALS

Spinning

for an audience of millions

By David Kreiner

Since we last spoke with him in the July 2003 issue of Mobile Beat, Danno Metoyer hasn't slowed down one bit. In fact, he has added one very visible trophy to his wall of DJ accomplishments. Continuing to live up to his company's name—Elite Sound Entertainment—he keeps up a busy schedule of high-powered corporate events, hot Hollywood club gigs, and celebrity parties for clients like Denzel Washington and Dustin Hoffman, along with a multitude of mitzvahs and weddings. But one recent reception in particular stands out. You may have even seen it yourself— on TV.

Danno was specifically requested to perform for *Trista and Ryan's Wedding*, on ABC. It was the big finale of the hit show, *The Bachelorette*. This was the first-ever reality show love story that blossomed into a real wedding. The event was filmed Saturday, December 6, 2003 on location at The Lodge in Rancho Mirage, near Palm Springs, California, 120 miles east of Los Angeles. The wedding aired on Wednesday, December 10 and turned out to be the most-watched TV wedding since Prince Charles and Lady Diana. It even topped the wedding of Luke and Laura on *General Hospital* with some 26 million viewers tuning in, according to ABC estimates. That's almost as much as a Super Bowl game!

Danno gave us a peak behind the scenes, as he explained his involvement with the TV event...

Mobile Beat: *How did you hear about the event?*

Danno Metoyer (R.) with Trista and Ryan

DJ Danno Metoyer: I heard about it through Mindy Weiss of Mindy Weiss Party Consultants, the "event planner to the stars." She was designing this made-for-TV wedding and heard the newlyweds-to-be wanted a fabulous disc jockey to handle the music for dancing at the reception. So, based on our long-term relationship and many great experiences, Mindy said there's only one guy to call on. So I received the call after a production meeting she had attended; she gave me a "heads-up"...but [said to] keep it very confidential and "let's see what they think."

MB: *How did you actually get the gig?*

DM: A producer, Ashley, called my office in early November and said they got a referral from Mindy. They needed a great DJ for this very special wedding and asked if I was interested. So I probed for details, but nothing could be discussed without a confidentiality agreement on file. I thought this must be something big. They faxed it over for signing. I returned it and then it was revealed that I was being requested to meet with them regarding my talents for *The Bachelorette's* wedding. I thought "Wait...who...for what?" I don't watch much TV other than a couple of music video shows in the background at the office... But it sure sounded like a big deal.

They wanted to meet and see me in action via video. I informed them that I customize my video presentations to the wedding visions of the newlyweds-to-be. Based on the feel I got of the wedding they described, I decided to record a wedding at which I was performing that weekend in Santa Barbara. This way they could see something fresh and sophisticated. (How lucky I was to have that wedding on the books!)...I edited Sunday, made a copy Monday, and presented it on Tuesday at our initial meeting. Whew!

At their production office, I met with the three segment producers and showed them Danno "The Wedding Maestro" in action and in the mix...This initial meeting went very well. Tons of questions were asked about how to handle transitions of formalities, music, type of equipment, sound requirements, lodging, setup time and other logistical questions. I consulted about the flow of the formalities so

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they could calculate that into the script. I addressed the sequence of first dance, cake cutting, toast, and playing the musical direction during the event. The biggest area was the uncertainty of how this would play out "live" due to technical reasons. I shared my "live" DJing experience for ESPN and Fox Sports West at the Staples Center for the two-time WNBA World Champion Los Angeles Sparks.

***MB:** What were some of the major issues?*
DM: They presented questions about music clearances, which is very expensive. The bigger the hit...the bigger the price. They revealed they were looking at hiring a live band to handle most of the broadcast music. To their liking, I informed them that I worked well with bands, so the blend and balance should be really nice. I awaited the decision as to whether it was mostly band or DJ. By the end of the meeting the producers felt Danno "The Wedding Maestro" was a great fit. Well, I got the green light that Friday, contracts were drawn and I was IN!

***MB:** Were you able to meet with Trista and Ryan prior to their wedding to discuss music?*
DM: No, actually. Of course I made a request to meet, but their publicity schedule was so crazy. "That's Hollywood, baby." Trista's music requests were pretty minimal with only three specific songs: Sir Mix-A-Lot's "Baby Got Back" (this one for her and all her girls), Sugar Hill Gang's "Rappers Delight" (old school memories) and Nelly's "Hot in Herre" (she loves Nelly). Her general music requests were to keep it current and hip, but definitely making sure I would spin a non-stop dance mix. The production company requested a play list—hard to do without a personal consultation—so I supplied a list of 100 most-requested, chart-toppers and bridal songs (thank you, *Mobile Beat*), which was helpful but didn't make a major impact on the vibe of the event.

***MB:** Let's get to the wedding. How was it?*
DM: It was incredible! The Lodge was closed to the public for a week. All involved had to have credentials (production IDs) at all times. There was a "presidential" type of security check each time you entered the property. No cell phones or cameras were allowed on the property. There were at least a hundred and fifty crew members working on everything from cameras to lighting rigs, not to mention all the standards that make a wedding come together from the resort's staff, Mindy and all her vendors, the florist and set dressing. And that was only Friday.

On Friday evening, while Trista and Ryan entertained their guests at the rehearsal dinner, actors "stood in" for the wedding marches, for technical reasons like camera positions, lighting angles, and timing with music. Meanwhile, I set up my American Audio Pro Scratch 2 console on stage in the ballroom, performed a sound check and then watched all the preparations for Saturday's main event.

***MB:** What about the wedding itself?*
DM: Okay, okay. I had a call time of noon, although the ceremony wasn't starting until 5:30 PM, but that's how a Hollywood production works—"Hurry up and wait." So while waiting for things to get under way, I watched all the preparations unfold, from the ceremony area being organized to the smallest of details in the reception ballroom being set. As the evening drew near I relaxed in the green room watching all the excitement on a dozen 13" monitors and a 60" plasma screen. It was like being at a pre-awards show...the rehearsals, the red carpet, the interviews...The wedding was recorded to flow as if it were a live broadcast. Hopefully, many of you watched the show and witnessed the magic that was "the most-watch wedding event of the decade."

The reception that followed the ceremony was something they omitted from the broadcast for the most part. You saw the introductions, Trista and Ryan's first dance, which, by the way, was not the originally selected track, and a quick clip of the cake cutting. But...we really partied! We celebrated and danced until 2 AM. Hours of non-stop dancing and fun. My music program went from a touch of big band to hip-hop, classic rock to disco, Motown to salsa. The flow was all-natural, once the cameras stopped rolling and the director called "wrap!" There were special moments that happened during the reception, but I guess there wasn't enough airtime to make them viewable to the masses. So I'll have to hold it all in my memories and tell my unborn kids about it someday. •

Dave Kreiner is the owner of The Source DJ. Surf/shop at www.thesourceformusic.com.

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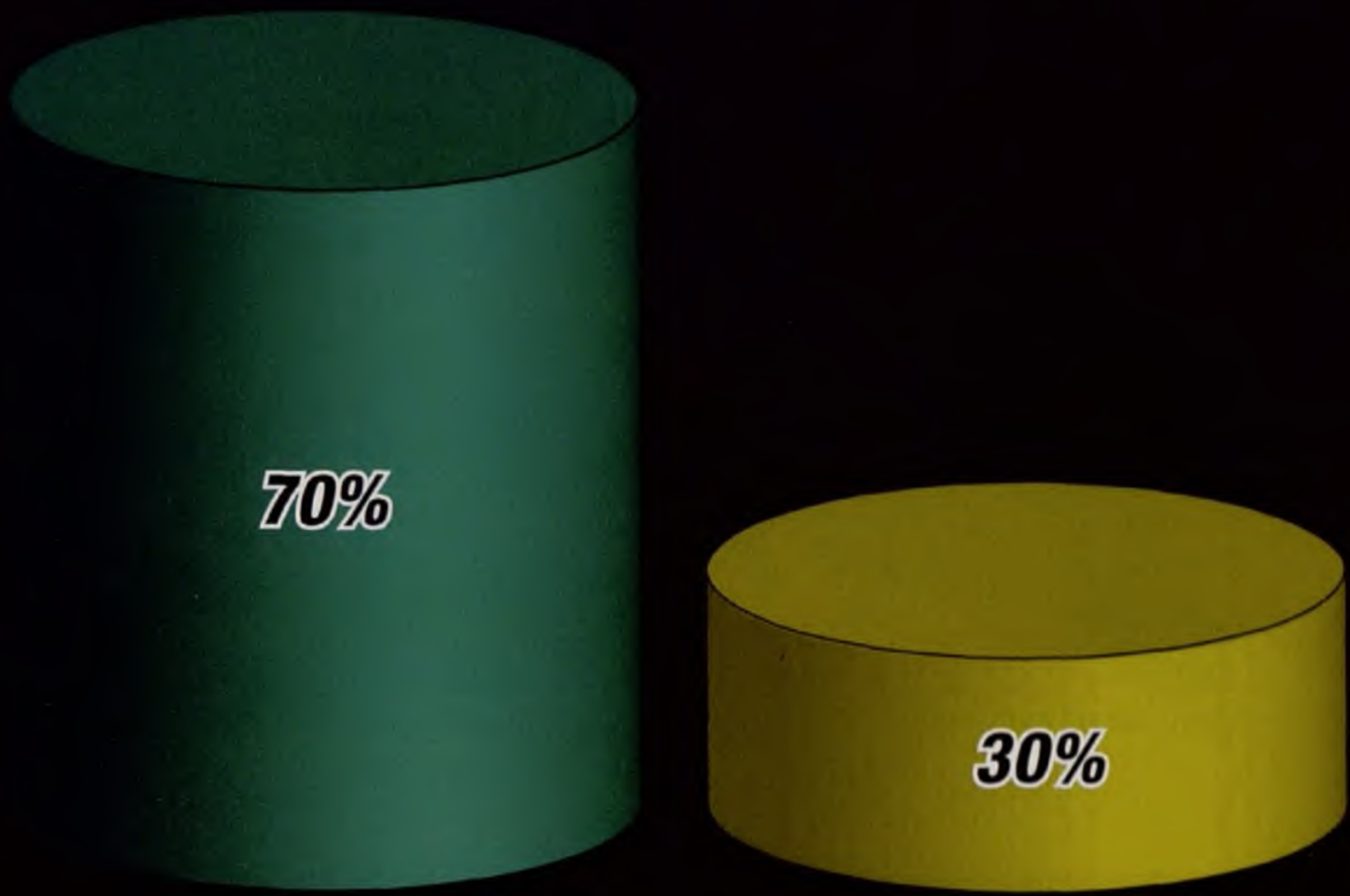

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Open Arms: For the Love of Rock

Lift your lighter and sway slowly in a salute to rock's sentimental side

By Dan Walsh

During the 1980s, while New Wave was filling dance floors with frenetic activity, another completely different flavor of rock dance music also sealed its place in the Mobile DJ's perennial play list: the "power ballad." Appropriate for a decade of excess, the power ballad married sentimental lyrics, extreme vocal emotionalism, heartfelt pianos, stadium-sized guitars, and giant echoing drums, combining them for the ultimate slow dance experience.

I define the power ballad as a slow love song, played by a rock or even metal band, often starting with just vocals and piano, but almost always building to a bombastic climax involving the whole band bashing away slowly but loudly. They provided rock singers with the opportunity to showcase their soul/R&B side. They also guaranteed that your girlfriend would go with you to the big rock show at the local arena when you asked her.

Songs like "Is This Love" (Whitesnake), "I Want to Know What Love Is" (Foreigner), "Alone Again" (Dokken), "The Search Is Over" (Survivor), and many more, somehow

continue to find their way onto the airwaves, by way of classic rock and '80s radio stations. Many of us who grew up in the 1980s can't avoid feeling nostalgic upon hearing that one special song that is forever tied to a special moment of teenage love. For me, two come to mind. "Heaven," by Bryan Adams, reminds me of the fact that I went to the senior prom with the wrong girl. I had gone to the junior prom with the right girl, and the theme song from that dance was Journey's 1981 classic, "Open Arms."

Deal-Sealing Song

"Open Arms" helped carry the formerly more bluesy, jam-oriented Journey of the late '70s into its peak of popularity as a stadium rock behemoth during the '80s. To this day, it remains Journey's highest charting single, peaking at the #2 position for six weeks, and spending 14 weeks altogether in the Top 40. *Escape*, the album on which it appeared, also included such classic rock staples as "Don't Stop Believin'," "Stone in Love" and "Who's Crying Now."

"Open Arms" was co-written by Journey's newest member at the time, keyboardist Jonathan Cain, and lead singer, Steve Perry. Apparently, the song sealed Cain's entry into the band, and solidified Perry's new position as sole lead vocalist, after the departure of singer/keyboardist Gregg Rolie. It also set the stage for a follow-up on Journey's next chart-topping release, *Frontiers*—another quintessential power ballad called "Faithfully."

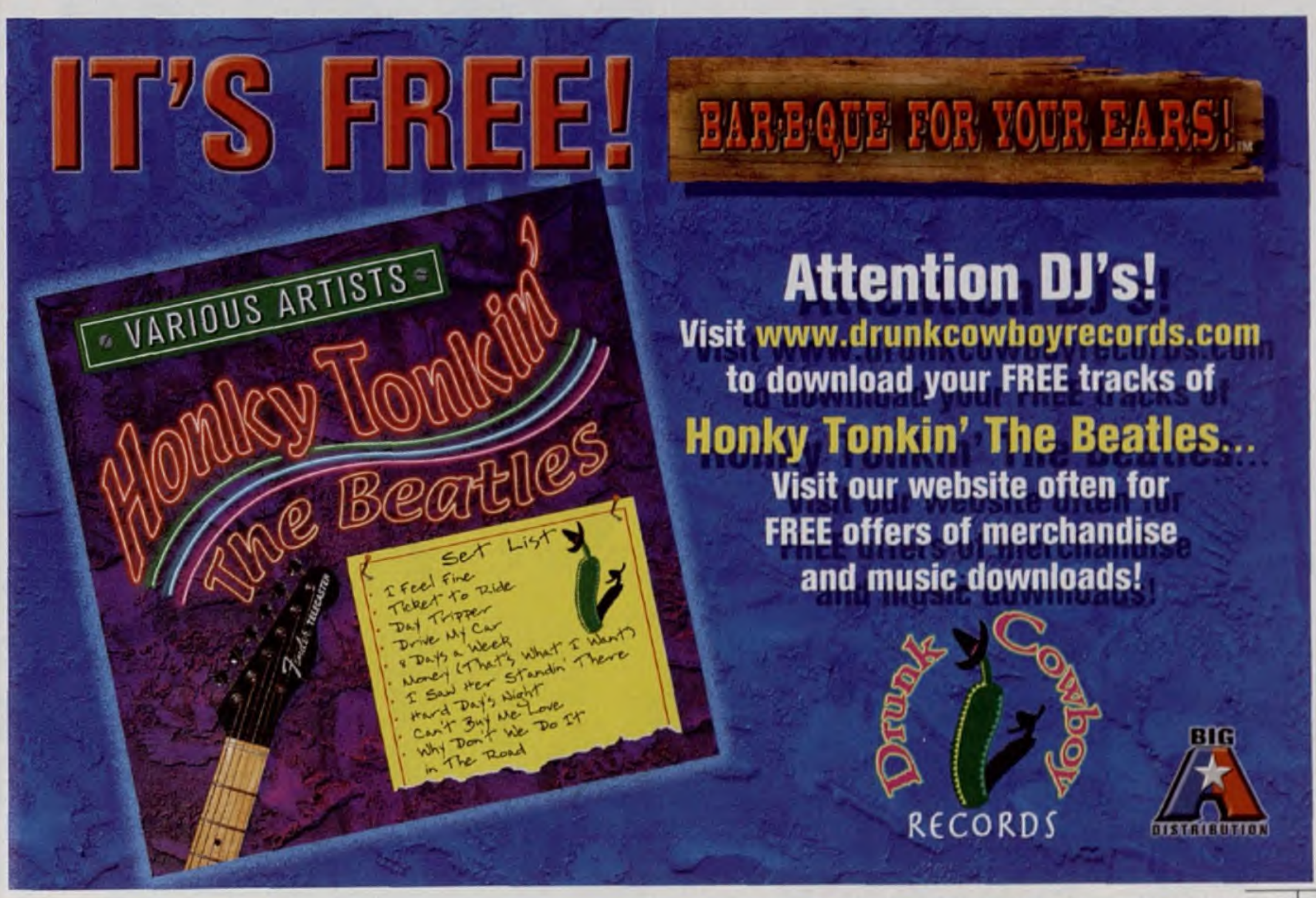
The power of this song should not be underestimated. Steve Augeri, Journey's current lead singer, shared the following story during a recent *Singer Magazine* interview. He had become a Journey fan while working in a record store around the time *Escape* was released ("I must have priced a gazillion of those records"). Years later, in 1998, after he had basically "retired" from a music career that never quite hit the big time, he got the chance to audition for Journey. After a whole grueling week of singing with the band in a studio, he attempted to seal the deal:

"That was my day to shine...So, I had one foot out the door and one foot still in the studio and I turned around and I said, 'Listen, there's one song I really love of yours...a great singer's song—would you mind if I do it?' Now, mind you, it seemed like I'd made it, and here I was gambling, ready to throw it all away if I blew it. It was 'Open Arms'...Luckily, that particular day—and I've since had bad days with that song—but that particular day I did pretty well with it..."

Staying Power

With an essentially waltz-style 3/4 beat and lines like "So here I am with open arms / Hoping you'll see what your love means to me," in the chorus, it's no wonder this power ballad continues to thrive, not only on nostalgic radio, but on *Mobile Beat's* Top 200 list of party favorites. (Check out the other sentimental selections on the "Bridal Songs" list at www.mobilebeat.com.) And how many times have you heard a sincere but not quite able karaoke patron try to belt out this ballad? Speaking of, er, karaoke, if you were fortunate enough to attend a concert on the recent tour by *American Idol* winners Kelly Clarkson and Clay Aiken, you may have enjoyed one of their encore numbers—a duet version of "Open Arms."

Meanwhile, Journey continues to tour, enjoying new success co-headlining with '80s colleagues like Styx and REO Speedwagon. So, as parents drag their kids to summer rock concerts, a whole new generation is being exposed to the awesome emotional might of the power ballad. Careful with that lighter! •



Dieselboy is a 12-Sided Die

By Andy Schmitz

> ...It's much easier to get a smooth flow when using vinyl. But some of the sounds and effects we do in the studio aren't available on wax...

Calmly rolling out the breakneck beats, Dieselboy keeps gaining power the longer he plays the game

DJ/producer Dieselboy, a.k.a. Damian Higgins, is a cool guy. During his decade-plus career as a prominent drum 'n' bass/jungle DJ, he has managed to transcend genres and embrace all fashions of dance music. Cool. He has worked and recorded with the best DJs and producers in the world, and has even toured with Moby. Cool. He has remained at the top of his game by introducing throngs of fans to hyper-speed beats and futuristic vibes—by always reaching for something new. Cool. His latest effort, entitled *The DungeonMasters Guide* (HUMAN/System), strikes points all over the dance music universe, featuring exclusive remixes of tracks from the elite of techno, trance and jungle, including BT, Sasha, Josh Wink and Tiësto. Cool. His idea was to incorporate Dieselboy's signature touch into music that helped him build his sound from the beginning. The result: a record that does not compromise anything...it only blazes its own path. Cool.

We recently had the distinct pleasure of chatting with Dieselboy for a bit. He was...cool.

***MOBILE BEAT**: The feel of* The DungeonMaster's Guide *is ultra-futuristic. Do you think you'll continue to keep pushing in a more innovative direction with each album or do you see yourself ever leaning towards more organic sounds as far as samples and overall feel?*

DIESELBOY: That's a really good question. I have always tried to push for the newest sounds and pushed to discover new styles. As far as leaning in a more organic direction, like Roni Size, I can't really say. I love all styles of dance music and *The DungeonMaster's Guide* is where I'm at now. It's hard to say where I'll be in the future, though.

***MB**: With your increasing popularity, do you find yourself playing to the crowd at gigs or do you just keep it interesting for yourself?*

DB: Of course I always read the room when I start playing. There are several ways to go about doing that. You can judge according to prior knowledge, based on where the club is, like a crowd in London will differ from a crowd in California, or the actual club will have a reputation of being very chill or they could want you to slam. But I've found that you must be aware of your audience and give them what they came for.

***MB**: It's apparent that the visual design of your album is very cutting edge and of the highest quality. Is visual representation on par with audio, as far as importance to your complete package?*

DB: Yes, I've always been a huge fan of graphic art and art in general. I've always been the kid who would drool over a great looking record...and I still am that kind of fan. I love the attention to detail, not only with what's in the music but the packaging and concept. You need to be on the ball because most fans can see if you're not going all the way. You said it right in the question: "the complete package." I've had the luck to use some of my favorite designers to take my visual ideas and conceptualize them...in the early days it was a great way to network.

***MB**: The idea of including guest artists is bigger than ever in the hip-hop world today. On* The DungeonMaster's Guide *you work with some other DJs such as Kaos and Karl K. Is that a direction you want to explore more in the future?*

DB: Even when I was new to DJing, I can remember wanting to collaborate with other DJs. Throughout the years I have worked with many talented people. I just love bouncing ideas around and breaking things apart and building something new. Any chance I get to work with extremely talented people, especially good friends, I will do it.

***MB**: Many club DJs are using CDs instead of vinyl these days. Do you see this as damaging to the art of live mixing, or is it just an efficient way of playing?*

DB: I have used and continue to use both mediums when I play out. As far as mixing goes, it is harder to mix while using CDs because it's not as hands-on an experience as using vinyl records. It's much easier to get a smooth flow when using vinyl. But some of the sounds and effects we do in the studio aren't available on wax. I mean if you have a sound or effect you created in the studio using sampler and keyboards and processors and plug-how are you gonna bring that to a dance crowd? You can't drag your studio onstage. •

For more on Dieselboy, check out www.djdieselboy.com.

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Freak Out!

With your host, Ron Carpenito

This is the section of *Mobile Beat* where what sounds old to you becomes new to all of us! We hope you've all started to really think about which sets of yours are sure-fire dance floor-fillers. If you've got a really great set that consistently gives you great results, we would love to hear about it. Why not share it with your fellow DJs and see your name in these pages?

This time, we're focusing on creating some dance fever...that's right, it's time to get out your disco dance shoes. Here's one of my own sets that's guaranteed to get a great disco groove going: usually use this set to fire up the dance floor once again after a couple of slow songs. I begin with GET DOWN TONIGHT (KC and the Sunshine Band, original version). I make sure the initial slam of the drums and guitar is nice and loud, to start up that energy. Talking over the intro, I tell everyone to "keep it on the dance floor" and to "do a little dance, make a little love, get down tonight!" being careful not to let the talking overshoot the intro. Next, I beat mix into BEST OF MY LOVE (The Emotions). I use a remixed version of this that is still true to form, but provides a nice 64-count intro and a 64-count break in the middle. During this middle section, I beat mix into the original HOLIDAY (Madonna). I match the songs for the first 15 seconds, and then slam into the first big beat of the Madonna track. Halfway through HOLIDAY, at the break, I mix into DON'T STOP TILL YOU GET ENOUGH (Michael Jackson). First, I blend the tracks, with Michael singing the opening 15 seconds or so over HOLIDAY—but then slam into the next song at the initial "Ewwwww." At this point, the crowd usually goes wild! Next, I cue up LE FREAK (Chic) past the very softly spoken "1,2,3" to the point where they are just about to say "Ahhhhh." I cut out of DON'T STOP... when Michael screams "Ewwwww" again. It's just a simple cold cut but very effective. (Make sure on these cold cuts, that the level on the song you're cutting into matches the one you're coming out of, or else you will loose some energy!) Finally, LE FREAK has a nice long break near the end where I can smoothly beat mix into COPACABANNA (Barry Manilow). I use the dance version of this, which actually gets into some drum machine beats, so I can go off into some more current dance music from here or stick with dance classics, perhaps remixed versions to match the modern beats.

So there you have it, a six-song, mostly-classic disco set, ranging from about 113 BPM to 123 BPM, lasting about 25 minutes. It's a fun series of tunes that I've used with great success, enjoy!

In future installments of Set List, I want to showcase some great sets using only songs from the Mobile Beat Top 200 of 2004. You can check out the Top 200 list on our Web site at www.mobilebeat.com and then send your selections to me at ron@djroncarpenito.com or to the editor at dwalsh@mobilebeat.com.

Thanks, and remember...Play the best music, mix it well, and they WILL dance!

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got hot club and urban beats? ...Yeah!

By David Kreiner

Starting off this issue's sizzling set of remixes is ***ULTIMIX 105***. It begins with Kylie Minogue, who has another club hit with "Red Blooded Women," in two parts. Part 1 (136 BPM) gets things started with a strong freestyle drumbeat and Kylie's sweet signature vocals on top. Part 2 (130 BPM) has a more straight-ahead, 4x4 club beat with a pumped up bass line—a great late-night song. Pretty Poison (featuring Jade) infects the clubs again with "Happy," at 128 BPM. This remix has big beats for your wee-hour sets and is a very clean and usable mix. Jessica Simpson's newest pop song is a slower R&B track called "With You" (95 BPM). It's a good set starter but won't work later in the evening.

Blondie has a kick-butt retro disco vibe going with "Good Boys." This is a very clubby cut with a strong drum and bass line pushing the mix at 132 BPM. Hillary Duff is up next with "Come Clean" at a slower pace of 118 BPM. Some rock guitar in the intro makes for a slightly crunchier mix. This track lacks strong beats, so it may be difficult to program, especially for later, high-energy sets. CTGP vs. DJ Volume bring the techno vibe with "Overdrive" at 134 BPM. It's a killer late-night pumper with freestyle beats to start the mix. A techno bass line fills out the mostly-instrumental track. This is one of the best mixes on the set!

Also featuring a freestyle intro is "Just A Little While," the latest from Janet Jackson. Starting off with only basic guitar chords and drumbeats, Part 1 (135 BPM) is a hard mix to program. Part 2, at 130 BPM, is much more club-friendly and usable for later sets with keyboard riffs a la Inner City's "Good Life." "Are You Gonna Be My Girl," by garage rockers Jet, gets a sweet dance mix, starting at 104 BPM, then doubling to its original 208 BPM, then dropping back to half-time. This is a great party song and the drum intro makes it great for transitions out of lower-BPM sets. Closing out the collection is J. Costa's "How Am I Supposed to Live Without You" (131 BPM). Its very clean Euro-pop stylings and feminine vocals will work with all your dance sets. It is a great dance remix of the old ballad by Michael Bolton and Laura Brannigan.

The latest in urban grooves can be found on ***STREET TRACKS 74***. Getting things started is J-Kwon with the huge radio hit, "Tipsy" (93 BPM). The bass line has been altered from the radio version and the drumbeats are strong. This stark mix has lots of holes to mix around. Next is another amazingly huge hit: "Yeah!" by Usher, featuring Ludacris and Lil' Jon, at 105 BPM. This mix stays very close to the radio version, but has a long intro, middle and outro to let you add your own flavors. This is the stand-out mix on the set. D-12 and Eminem get back into the swing of things with "My Band" at 120 BPM. A killer bass line and tongue-in-cheek lyrics make this a fun song to program any time during the night. Everyone's favorite group, Outkast, has another quirky release with "Roses" (109.5 BPM). These guys have a great knack for taking old school vibes and beats and making them sound new and fresh. This is a great remix of this big hit. Nelly (featuring Justin Timberlake) gets the kicked-back treatment with "Work It" at a slightly slower 97 BPM. The AC/DC

Kylie Minogue

J-Kwon

"Back In Black" guitar and vocal samples make for a fun remix. Nelly is way up in the mix with Justin on the chorus. Closing out the set is "Shake That Monkey" by Too Short at 99 BPM. An easygoing intro and smooth beats make for a good remix. This one is a great set-starter for your 11:00 set, as the raps are too hard to play early. As always, it's best to preview all your material to prevent surprises at the gig.

J-Kwon's "Tipsy" also kicks off ***X-MIX URBAN 70*** at 93 BPM. This remix stays close to the radio version. The dead artist train just keeps on chugging with Tupac, Eminem and The Outlawz on "One Day At A Time" (92 BPM). This version is a little too thuggish for me, but will work well for your teens and early-20s crowd. Petey Pablo follows with a very clean and usable mix of his huge radio hit, "Free-a-Leek," at an up-tempo 105 BPM. Here we go again with another remix of "Yeah!" by Usher (featuring Lil' Jon and Ludacris). This 105-BPM mix is very clean and the beats are wide open. The Lil' Jon "Get Low" vocal samples push the mix. Next up is "Slow Jamz" by Twista, featuring Kayne West and Jamie Foxx. At 145 BPM, it's anything but slow! This is a very cool song and is a kick-butt remix. Black Eyed Peas receives an island/dancehall-flavored remix on "Hey Mama" (100 BPM). This radio hit will surely please your dance floor. My favorite rap artist is Virginia Beach's own Missy Elliott, appearing here with "I'm Really Hot" (114 BPM), yet another hit in her illustrious career. Killer beats and trademark raps push the mix. Sarah Conner is up next with "Bounce," at 96 BPM. This smoothed-out R&B/rap hit is a great musical appetizer and the girls on your dance floor will love this mix. Mario Winans (featuring P. Diddy) follows with another silky joint, "I Don't Want To Know," at 97 BPM. Slick beats and a laidback mix make this an easy song to program. Closing out the set is Jay-Z with "Dirt Off Your Shoulder" (82 BPM). This song has been out for awhile, but it's still getting tons of airplay and this is a worthwhile version.•

ULTIMIX 105		
Red Blooded Women (Part 1)	KYLIE MINOGUE	136
Red Blooded Women (Part 2)	KYLIE MINOGUE	130
Happy	PRETTY POISON feat. JADE	128
With You	JESSICA SIMPSON	95
Good Boys	BLONDIE	132
Come Clean	HILLARY DUFF	118
Overdrive	CTGP vs. DJ VOLUME	134
Just A Little While (Part 1)	JANET JACKSON	135
Just A Little While (Part 2)	JANET JACKSON	130
Are You Gonna Be My Girl	JET	104/208/104
How Am I Supposed To Live Without You (CD Bonus)	J. COSTA	131
STREET TRACKS 74		
Tipsy	J-KWON	93
Yeah!	USHER feat. LUDACRIS, LIL' JON	105
My Band	D-12 & EMINEM	120
Roses	OUTKAST	109.5
Work It - Remix (CD Bonus)	NELLY feat. JUSTIN TIMBERLAKE	97
Shake That Monkey (CD Bonus)	TOO SHORT	99
X-MIX URBAN 70		
Tipsy	J-KWON	93
One Day at a Time	TUPAC/EMINEM/THE OUTLAWZ	92
Free-a-Leek	PETEY PABLO	105
Yeah!	USHER feat. LUDACRIS, LIL' JON	105
Slow Jamz	TWISTA feat. KAYNE WEST, JAMIE FOXX	145
Hey Mama	BLACK EYED PEAS	100
I'm Really Hot	MISSY ELLIOTT	114
Bounce	SARAH CONNER	96
I Don't Want To Know	MARIO WINANS / P. DIDDY	97
Dirt Off Your Shoulder	JAY-Z	82

David Kreiner is the owner of The Source DJ Music. All the CDs reviewed here can be found at www.thesourceformusic.com. Call 800-775-3472 or e-mail info@thesourceformusic.com for a free catalog.

Eighties WAVE is Forever New

By Jay Maxwell

The tidal surge of New Wave left a permanent mark on party music

When the Boston teen vocal quintet New Kids On The Block were pumping out their pop hits in the late 1980s, I wondered how long they would be called "new." Though they actually changed their name to NKOTB in 1992, we continue to refer to them as The New Kids On The Block.

As a professor of mathematics at Charleston Southern University, I am still amazed at the number of people who tell me they don't understand "this new math." Since elementary school (almost 40 years ago) I have heard the term new math, but to this day, I don't have a clue what is new about it.

One draws the conclusion that once something is named "new" the name sticks. Even Webster's Dictionary reminds us that we live in what is still referred to as the New World. So, it should come as no surprise that the pure, simple pop music that first aired in the late '70s and dominated much of the early to mid-1980s is still called New Wave.

Tracing the Wave

In the popular music family tree, New Wave grew from the punk branch. For some people, New Wave also encompasses punk; however, it lacks the hard, rough sonic edge and hyper BPM count of its more aggressive, angst-ridden forerunner. Most New Wave music has a pure, simple sound, relying strongly on electronics, especially the synthesizer. As the 1970s drew to a close, and a reaction to the overproduced and uninspired sounds on radio set in, groups like Duran Duran, The Cars, The Knack, Men at Work, and INXS came to the fore. Collectively, these groups and many like them created a sound that became synonymous with "The Sounds of the '80s"—New Wave.

Style IS the Substance

Along with the music, many New Wave artists painted a flamboyant picture with their style, dress, and attitude. And, ah yes, who can forget the videos? The guys were wearing pastel jackets and skinny ties and/or more makeup than Tammy Faye Baker. In fact, with *the establishment of MTV, New Wave received a huge boost that* mere radio and album sales could not have generated. Chances are, New Wave would have lasted only half as long if MTV had not fueled it with a heavy rotation of music videos (yes, MTV played music videos when it first came on the air) from artists like Culture Club, Elvis Costello, A Flock of Seagulls, and Adam Ant.

These New Wave songs and artists also helped shape the early '80s culture in America. At the time, I was working at a record store (they still called them record stores in those days), and every T-shirt, button or accessory we sold had a picture of Duran Duran or Boy George from Culture Club on it. On a local radio station that did a daily countdown of the top 10 songs based on requests, "Safety Dance" stayed at number one for weeks! It was like Bill Murray's movie *Groundhog Day*: the countdown just kept repeating itself. Devo gave us a new use for flower pots, "Rock Lobster" became the biggest interactive dance song since "Shout," and "King Tut" would have had to learn how to "Walk Like an Egyptian," Bangles' style. And I must confess, when "Rapture" comes on the car radio, I turn it up and sing along (assuming I am by myself) because I still know all the words.

New Wave Stays Mobile

One glance at this issue's chart and you'll immediately recognize that many of these songs are Mobile DJ standards. "Love Shack" by The B-52's is a sure-fire ice breaker for any event, from a formal wedding reception to the most laid-back pool party. "Come On Eileen," "Blister in the Sun," and "It's the End of the World As We Know It" will always ignite a frenzy on the dance floor. It's as if these songs remind people of the fun they had in college—freedom, few worries, and the first time they danced to the nervy power of New Wave tunes. If a movement to change the name of this music category were to develop, perhaps it would endorse the term "Fun Wave" because these songs epitomize the carefree vigor that pop music should have. (Of course you would have the same success trying to drop the "new" from New York.) Looking at it mathematically, take your protractor and turn 180 degrees from Gordon Lightfoot's dirge "The Wreck of the Edmund Fitzgerald" or Debbie Boone's syrupy "You Light Up My Life" and there you'll find New Wave.

In retrospect, perhaps New Wave is the best name for this style of music. During any dance event when you want to add *new* spark to the dance floor, just *wave* your hand over your music library and spin a couple of the relentlessly catchy singles from the 1980s. These songs live on—with the help of Mobile DJs who continue to answer the question: "Can you *play something we can dance to*?"•

ONCE IN A LIFETIME

A few New Wave artists had several big hits. Most notably, The Cars, The Police, R.E.M., Blondie, and The Pretenders have legitimate "greatest hits" CDs and have given the world some of the most memorable songs of all time. But for every major New Wave artist there are scores of one-hit wonders. From ABC to XTC, it is amazing how many there are. I could fill another page naming all of them, but a few unforgettable ones are Big Country ("In a Big Country"), The Buggles ("Video Killed the Radio Star"), The Vapors ("Turning Japanese"), Soft Cell ("Tainted Love"), and Gary Numan ("Cars"). –JM

New Wave Faves

	SONG TITLE	ARTIST	YEAR
1	Love Shack	B-52's	89
2	Come On Eileen	DEXY'S MIDNIGHT RUNNERS	83
3	You Spin Me Round (Like a Record)	DEAD OR ALIVE	85
4	Whip It	DEVO	80
5	Everybody Have Fun Tonight	WANG CHUNG	86
6	Tainted Love	SOFT CELL	82
7	What I Like About You	ROMANTICS	80
8	Blister in the Sun	VIOLENT FEMMES	82
9	Walk Like an Egyptian	BANGLES	86
10	Rock This Town	STRAY CATS	82
11	Safety Dance	MEN WITHOUT HATS	83
12	Heart of Glass	BLONDIE	79
13	I Melt With You	MODERN ENGLISH	83
14	My Sharona	THE KNACK	79
15	We Got the Beat	GO-GO'S	82
16	Rock the Casbah	THE CLASH	83
17	It's the End of the World As We Know It	R.E.M.	87
18	Burning Down the House	TALKING HEADS	83
19	West End Girls	PET SHOP BOYS	86
20	Relax	FRANKIE GOES TO HOLLYWOOD	85
21	Call Me	BLONDIE	80
22	Rock Lobster	B-52's	80
23	Venus	BANANARAMA	86
24	Need You Tonight	INXS	88
25	One I Love	R.E.M.	87
26	Rapture	BLONDIE	80
27	Shake It Up	CARS	82
28	Orange Crush	R.E.M.	88
29	New Sensation	INXS	88
30	Sweet Dreams (Are Made of This)	EURYTHMICS	83
31	What You Need	INXS	86
32	Our Lips Are Sealed	GO-GO'S	81
33	Just What I Needed	CARS	78
34	Once in a Lifetime	TALKING HEADS	86
35	Vacation	GO-GO'S	82
36	Karma Chameleon	CULTURE CLUB	84
37	Don't You Want Me	HUMAN LEAGUE	82
38	Don't You (Forget About Me)	SIMPLE MINDS	85
39	Who Can It Be Now	MEN AT WORK	82
40	Turning Japanese	VAPORS	80
41	Reflex	DURAN DURAN	84
42	Look of Love	ABC	82
43	Little Respect	ERASURE	89
44	I'll Tumble 4 Ya	CULTURE CLUB	83
45	I Ran (So Far Away)	FLOCK OF SEAGULLS	82
46	Hungry Like the Wolf	DURAN DURAN	82
47	Goody Two Shoes	ADAM ANT	82
48	*Der Kommisar*	AFTER THE FIRE	83
49	Chains of Love	ERASURE	88
50	Bizarre Love Triangle	NEW ORDER	86

MUSIC NEWS

By Fred Sebastian

For full track listings or availability on any of the CDs in Music News, visit www.HitMusicb2b.com or call A.V.C. Sebastian at (973)731-5290

Common Ground:
It's All Good...to Someone

By Fred Sebastian

One thing that can be said about CD compilations is that they sometimes have downright strange assortments of songs. For example, you might wonder what torch songs, oldies, "forced favorites," dance-a-thons, and honeymoons have in common. The answer is "nothing," except that they all figure into this issue's featured collections, with a huge assortment of great tunes...

DJs and dance club-goers alike know that mixing up musical styles can keep the dancing in high gear and the party from going flat. The double-CD compilation ***BAR NONE*** contains excellent dance anthems from the '70s and '80s, alongside torch songs from way back in the day. It's a great assortment of entertaining hits with the flavor of *La Cage Aux Folle*, including rare gems from Carmen Miranda and Marlene Dietrich.

BAR NONE

Relight My Fire	TAKE THAT
Relax	FRANKIE GOES TO HOLLYWOOD
You Make Me Feel (Mighty Real)	SYLVESTER
Pull Up to the Bumper	GRACE JONES
Don't Leave Me This Way	COMMUNARDS
It's Raining Men	WEATHER GIRLS
London Nights	LONDON BOYS

No More Tears (Enough Is Enough)	KYM MAZELLE & JOCELYN BROWN
Got To Be Real	CHERYL LYNN
I Love To Hate You	ERASURE
Searching	HAZELL DEAN
Shocked (DNA Mix)	KYLIE MINOGUE
Dreamer (7" Mix)	LIVIN' JOY
Loves Eviction	QUARTZ LOCK w/ LONNIE GORDON

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You Keep Me Hanging On	KIM WILDE
Venus	BANANARAMA
Can't Take My Eyes Off You	BOYS TOWN GANG
Everlasting Love	GLORIA ESTEFAN
I'm Too Sexy	RIGHT SAID FRED
I Feel Love (Rollo & Sister Bliss Monster Mix)	DONNA SUMMER
I Wanna Be Loved By You	MARILYN MONROE
Move Over Darling	DORIS DAY
I'd Rather Go Blind	ETTA JAMES
Fever	PEGGY LEE
Crazy	PATSY CLINE
No Regrets	EDITH PIAF
That Ole' Devil Called Love	BILLIE HOLIDAY
The Rose	BETTE MIDLER
Son of a Preacher Man	DUSTY SPRINGFIELD
Lipstick On Your Collar	CONNIE FRANCIS
I Yi Yi Yi Yi (I Like You Very Much)	CARMEN MIRANDA
Boogie Woogie Bugle Boy	ANDREWS SISTERS
When Will I See You Again	THREE DEGREES
Losing My Mind	LIZA MINNELLI
I Will Survive	GLORIA GAYNOR
'Tain't Nobody's Bizness If I Do	BILLIE HOLIDAY
Over the Rainbow	JUDY GARLAND

...AND MANY MORE

Frequency of airplay has always been a standard for measuring hits. Whether we love 'em or hate 'em, we hear them. ***100% HITS*** is a snapshot of the airwaves in the early '90s. Featuring dance, pop, and alternative hits, this two-CD collection includes little to hate and mostly popular dance tracks to keep the party going.

100% HITS

Everything Is Alright (Uptight)	CJ LEWIS
One Night In Heaven	M PEOPLE
Another Sad Love Song	TONI BRAXTON
Gal Wine	CHAKA DEMUS & PILERS
Just a Step From Heaven	ETERNAL
Dreamer	LIVIN' JOY
Rhythm of the Night	CORONA
Absolutely Fabulous	ABSOLUTELY FABULOUS
Run to the Sun	ERASURE
Swamp Thing	THE GRID
No Good (Start The Dance)	THE PRODIGY
Carry Me Home	GLOWORM
Go On Move	REEL 2 REAL
Summertime	DJ JAZZY JEFF & THE FRESH PRINCE

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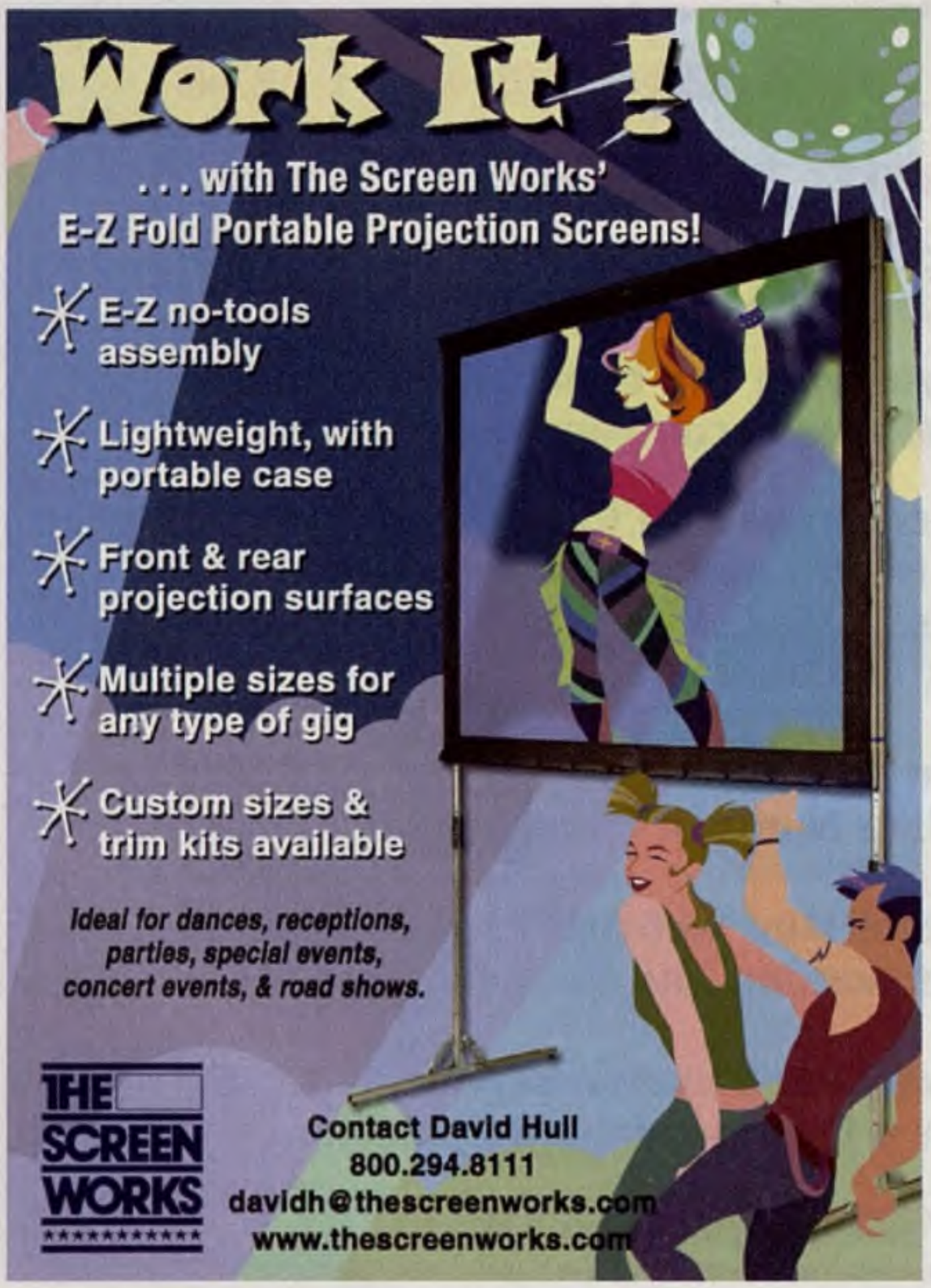
Black Book	EYC
Let's Get Ready To Rhumble	PJ & DUNCAN AKA
(Meet) The Flintstones	B-52'S
Everybody Gonfi Gon (New Atlantic Edit)	TWO COWBOYS
Caught in the Middle (My Heart Beats Like a Drum)	JULIET ROBERTS
No More (I Can't Stand It)	MAXX
Mmm Mmm Mmm Mmm	CRASH TEST DUMMIES
Inside	STILTSKIN
I'll Stand By You	THE PRETENDERS
Shakermaker	OASIS
Shine (Beatmasters 7" Mix)	ASWAD
You Don't Love Me (No, No, No)	DAWN PENN
All That She Wants	ACE OF BASE
Sugar Sugar	DUKE BAYSEE
Back & Forth	AALIYAH
Summer Bunnies	R. KELLY
Down That Road	SHARA NELSON
Kiss From a Rose	SEAL
Right Here	SWV
The Real Thing	TONY DI BART
Things Can Only Get Better	D:REAM
Think About the Way (Bom Digi Bom...)	ICE MC
U & Me	CAPPELLA

One of the greatest measures of success is longevity. Nowhere is that more evident than with the popularity of good ole' '50s and '60s rock 'n' roll. Among the very best collections of this type, ***ULTIMATE ROCK 'N' ROLL*** stands out. Filled with original artists, this double-CD compilation includes the best of the best in first generation rock 'n' roll. Great stuff.

ULTIMATE ROCK 'N' ROLL

Tutti Frutti	LITTLE RICHARD
C'mon Everybody	EDDIE COCHRAN
Why Do Fools Fall In Love	FRANKIE LYMON
That'll Be the Day	THE CRICKETS
The Wanderer	DION
You're Sixteen (You're Beautiful and You're Mine)	JOHNNY BURNETTE
Shakin' All Over	JOHNNY KIDD & THE PIRATES
(We're Gonna) Rock Around The Clock	BILL HALEY & HIS COMETS
Johnny B. Goode	CHUCK BERRY
Wake Up Little Susie	EVERLY BROTHERS
Little Bitty Pretty One	THURSTON HARRIS
Ain't That a Shame	FATS DOMINO
It's Late	RICKY NELSON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Oh! Carol	NEIL SEDAKA
Take Good Care Of My Baby	BOBBY VEE
Runaway	DEL SHANNON
Sixteen Candles	THE CRESTS
Red River Rock	JOHNNY & THE HURRICANES
At the Hop	DANNY AND THE JUNIORS
Rave On	BUDDY HOLLY
Twist And Shout	THE ISLEY BROTHERS
Good Golly Miss Molly	LITTLE RICHARD
Reet Petite	JACKIE WILSON
Poetry In Motion	JOHNNY TILLOTSON
Blue Moon	THE MARCELS
I Only Have Eyes for You	THE FLAMINGOS
Only Sixteen	CRAIG DOUGLAS
Sealed With a Kiss	BRIAN HYLAND
Sheila	TOMMY ROE
Surfin' Safari	THE BEACH BOYS
Book of Love	THE MONOTONES
La Bamba	RITCHIE VALENS
Get a Job	THE SILHOUETTES
Sweet Little Sixteen	CHUCK BERRY
Venus	FRANKIE AVALON
Runaround Sue	DION

TOP OF THE POPS - VOL. 1

Think Twice	CELINE DION
Open Your Heart	M PEOPLE
Guaglione	PEREZ PRADO
Some Might Say	OASIS
Crush With Eyeliner	R.E.M.
Everlasting Love	GLORIA ESTEFAN
Space Cowboy	JAMIROQUAI
You Gotta Be	DES'REE
Here Comes the Hotstepper (Heartical Mix)	INI KAMOZE
Scatman	JOHN SCATMAN
Love And Devotion	MC SAR & THE REAL MCCOY

...AND MANY MORE

TOP OF THE POPS - VOL. 2

Fairground	SIMPLY RED
Gangsta's Paradise	COOLIO w/ L.V.
Tu M'Aimes Encore (To Love Me Again)	CELINE DION
Power of Love / Love Power	LUTHER VANDROSS
Walking in Memphis	CHER
We've Got It Goin' On	BACKSTREET BOYS
Stay With Me	ERASURE
A Girl Like You	EDWYN COLLINS

...AND MANY MORE

Too often popular music can take the guise of songs that we are brainwashed to like, even though they stink: "forced favorites." On the other hand, some pop songs are truly excellent and universally loved. On ***TOP OF THE POPS - Vols. 1 & 2***, you'll find a varied collection of widely loved pop gems, a few forced favorites, and an all-around great compilation of superstars and hits with crowd appeal. Each volume contains two CDs with approximately 40 songs. Below are just some of the hits on each (visit www.HitMusicb2b.com for complete track listings).

When the party frenzy is in high gear, you may not hear the crowd react with "Oh, I love this song!" but when the dance floor fills, you know they're feelin' it. A packed dance floor is quite likely with many of the great tracks on ***GREATEST 90s DANCE HITS***. Perhaps the only disappointment with this double-CD set is that there's no "volume two" that includes the second half of the nineties; but here's a load of great club and pop dance favorites from the first half.

GREATEST 90s DANCE HITS

Whole Lotta Love	GOLDBUG
Electronic Pleasure	N-TRANCE
Gangsta's Paradise	COOLIO w/ LV
Naughty North Sexy South	E MOTION
U Sure Do (Strike's 7" Edit)	STRIKE
Groove Is In the Heart (Peanut Butter Mix)	DEE LITE
Ain't No Love (Ain't No Use)	SUB SUB w/ MELANIE WILLIAMS
I Believe	HAPPY CLAPPERS
Keep Warm	JINNY
Something Got Me Started	SIMPLY RED
Passion	GAT DECOR
Ultra Flava	HELLER & FARLEY PROJECT
Moving On Up (M People Master Mix)	M PEOPLE
Every Little Step (CJ's 7" Mix)	BOBBY BROWN
Brighter Day (One World 7" Remix)	KELLY LLORENNA
Don't You Want Me (Patrick Prins Remix)	FELIX
I Luv U Baby	THE ORIGINAL
Dreamer	LIVIN' JOY
Jellyhead (Motiv 8's Pumphouse 7" Edit)	CRUSH
Jump Around	HOUSE OF PAIN
Step On	HAPPY MONDAYS
Ghetto Heaven	FAMILY STAND
Can I Kick It?	A TRIBE CALLED QUEST
Summertime	DJ JAZZY JEFF & THE FRESH PRINCE
My Lovin'	EN VOGUE
Dream Come True	BRAND NEW HEAVIES
Carry Me Home	GLOWORM
Reach Up (Papa's Got a Brand New Pig Bag)	PERFECTO ALLSTARZ
You Got The Love	THE SOURCE w/ CANDI STATON
Killer	ADAMSKI
Waterfall	ATLANTIC OCEAN
Your Love	INNER CITY
Is This a Dream?	LOVE DECADE
Too Hot	COOLIO
Throw Your Hands Up	LV
Bump 'N' Grind	R. KELLY

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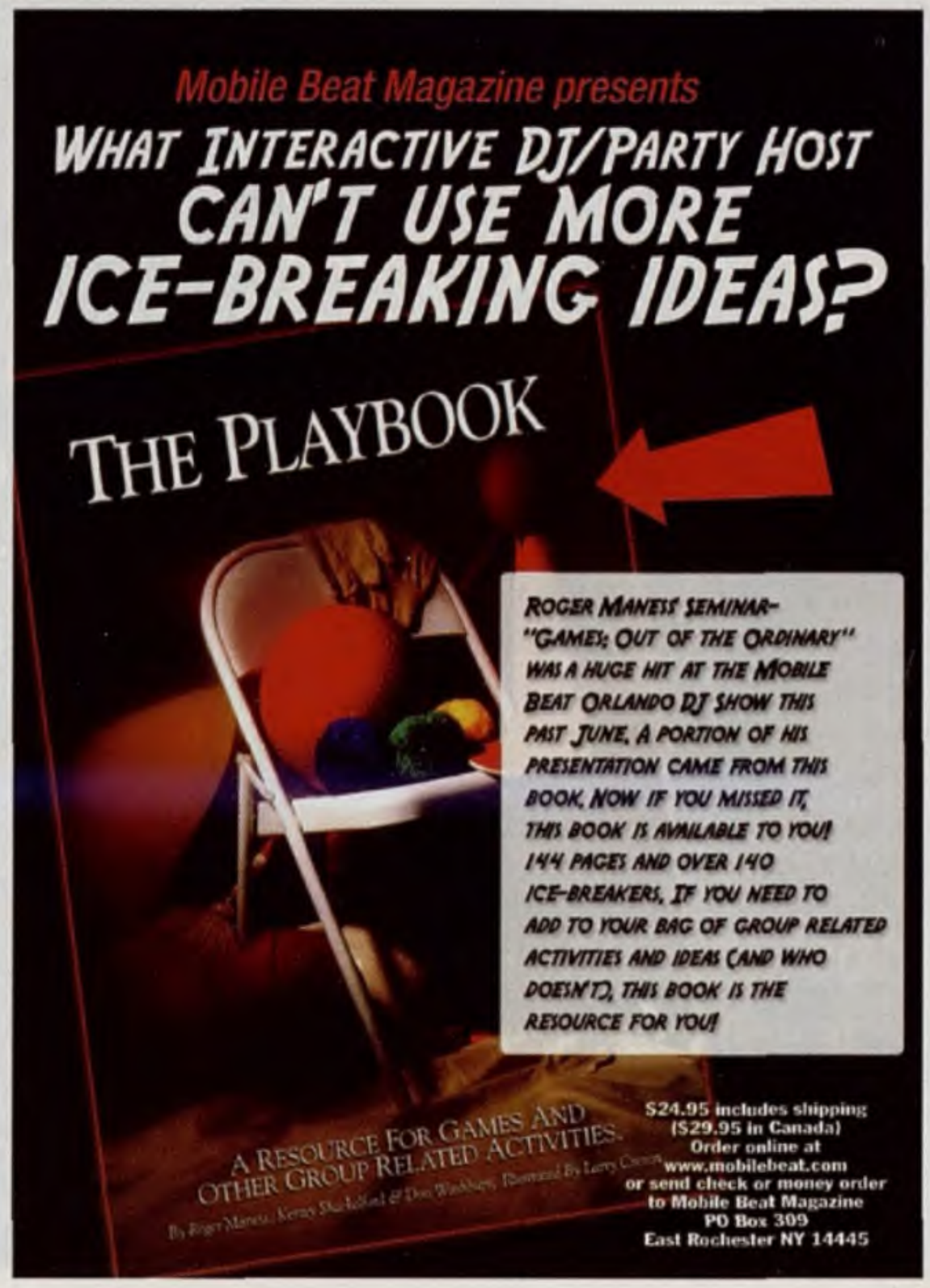

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Right Here	SWV
Back & Forth	AALIYAH
Gotta Get You Home (Linslee's Smooth'd Out Mix)	BEN VP
Connected	STEREO MC'S

When it comes to weddings, playing those always-popular, classic duets is an appropriate way to make that noose, I mean knot, tighter. For years, one of the best duet compilations has been ***TOGETHER***, which contains twenty of the all-time best, original duet hits, including many of the most-loved love songs. It's just the thing for a big honeymoon send-off—an excellent compilation for DJs and lovers alike.

TOGETHER

I Knew You Were Waiting For Me	GEORGE MICHAEL & ARETHA FRANKLIN
Sometimes Love Just Ain't Enough	PATTY SMYTH & DON HENLEY
Where Is The Love	MICA PARIS & WILL DOWNING
Baby, Come To Me	PATTI AUSTIN & JAMES INGRAM
Don't Know Much	LINDA RONSTADT w/ AARON NEVILLE
We've Got Tonight	KENNY ROGERS & SHEENA EASTON
If You Were With Me Now	KYLIE MINOGUE & KEITH WASHINGTON
You Are Everything	DIANA ROSS & MARVIN GAYE
Ain't Nothing Like The Real Thing	MARVIN GAYE & TAMMI TERRELL
Up Where We Belong	JOE COCKER & JENNIFER WARNES
Endless Love	DIANA ROSS & LIONEL RICHIE
With You I'm Born Again	BILLY PRESTON & SYREETA
Tonight I Celebrate My Love	PEABO BRYSON & ROBERTA FLACK
You're All I Need To Get By	MARVIN GAYE & TAMMI TERRELL
Stop, Look, Listen (To Your Heart)	MARVIN GAYE & DIANA ROSS
It Takes Two	MARVIN GAYE & KIM WESTON
Too Much, Too Little, Too Late	JOHNNY MATHIS & DENIECE WILLIAMS
Reunited	PEACHES & HERB
Teardrops	WOMACK & WOMACK
Solid	ASHFORD & SIMPSON

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for Quest TALENT

Talent Quest gives KJs a great way to profit from the singing competition craze

By Greg Tutwiler

In the summer of 2001 I was invited to be a guest judge at a "national" karaoke event called Talent Quest scheduled for September that year. Being involved in local, regional, and national karaoke events in the past, I had some reservations, however, owner and executive producer of the show Bill Keller assured me that he was planning a top-notch event.

Headed to the Desert

Figuring I'd give it a shot, I packed my bags and headed to Laughlin, Nevada. During the hour-plus desert drive south from Las Vegas, I started getting a little nervous. I'm thinking: *Not in Las Vegas...at a Ramada...2,000 miles from home, headed to a dinky hotel bar for a karaoke contest? Am I nuts?*

Well, my fears began to dissipate when I pulled up to a charming multi-story hotel with well-manicured grounds, and a clean interior. The lounge was even unique in its quaint railroad-esque décor. "Oh, no!" Keller exclaimed when I asked if this was where the singing would take place. "The official competition is being held upstairs in the main ballroom." The room was complete with a spacious stage and professional sound gear and I was more than impressed. *Okay, this isn't going to be so bad after all*, I thought.

Bill Keller

Beginning a Tradition

After a full week of elimination rounds, leading up to the final two days of competition, an incredible buzz was building among the more than 500 guests and contestants. People were making friends, cheering each other on, and above all, singing everywhere and any time they could. This was the beginning of something really special in the world of karaoke. So much so, that *Good Morning America* flew Tony Perkins and a film crew in to cover the final round. "This contest is simply amazing," Perkins said at the conclusion of the event.

Thank You, Simon

Fast-forward to 2003 and an article in *USA Today* calling Talent Quest a "poor man's

American Idol." "We had about 25,000 the first year, and I'd say we'll end up with about 80,000 competitors this year," Keller told *USA Today's* Craig Wilson concerning the 2003 event. Keller credits *American Idol* for bringing competitive vocal talent contests to the forefront of American entertainment. The show has made a big impact on the number of people coming out of the shower, so to speak, and heading for their local karaoke stage. And it's not enough anymore just to sing. People need to sing competitively. It's an adrenaline rush, and the possibility of scoring notoriety, cash, or possibly even a recording contract will again drive as many as 80,000 vocalists to local and regional Talent Quest contests this year. The best part of all? Simon Cowell is nowhere to be found.

$20,000 Booty

The 2004 finals will once more be held at the Ramada Inn Express Hotel and Casino in Laughlin, September 12-18.

GMA's Tony Perkins (L.) with the author

A minimum of $20,000 in cash will be divided between the winners, along with many other prizes. And, of course, there is the possibility that attending talent agents, record industry reps, movie production reps, or celebrity judges will present contestants with contract opportunities worth more than any prize.

Both a male and female winner will be selected in two music categories: country/western and rock/pop/easy listening/R&B/soul. Each first-place winner receives $3,500 cash, plus a trophy; second-place winners each earn $1,000; third-place finishers take home $500. Contestants must be at least 21 years old.

Quest for TALENT

Take Advantage of the Opportunity

KJs, here's your opportunity to build up a slow night, add an additional night, or to create a new venture by promoting a stand-alone contest at your local shopping mall, car dealership or county fair. Start planning now for next year's Talent Quest—maybe run a few mini-contests of your own to gear up for it. For more info on the national competition, contact Bill Keller at (928) 565-9611 or by e-mail at talentquest@citlink.net. Visit the Web site at www.talentqst.com.

(Additionally, singers who cannot find a local round, or who feel like their talents were overlooked by local judges, can go directly to the nationals by self-sponsoring themselves. Check the Web site for the latest info.)

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Checking Your Head at the Door

By DJ A. Nonymous

It's no fun when a guest is fuming

I can always be counted on to swap horror stories—I encourage people to share them with me because I love to hear the crazy situations that other DJs get themselves into. OK, this time the story is about me—but it cannot get out that it was me. Especially since it just happened last weekend...

Like any truly professional DJ, I normally don't drink alcoholic beverages at events while I'm working. However, the couple that was hosting this particular reception was really into mixing specialty drinks. The function was at a venue where I work quite often, so I know the staff very well and I felt comfortable enough to bend my rules just a little. When the bartender offered me one of the couple's specialty drinks—"just a taste"—well, I figured what the heck. Big mistake.

I hadn't eaten all day, and just one "Purple Haze" made me kind of loopy. Nevertheless, we got through the grand entrance successfully, and dinner was fine. Then, of course, I had to try one of their "Apple-Tinis" as well, since the Purple Haze was so good.

Ugh.

It came time for the first dance and I gathered all the guests around the dance floor to get a "front row seat for this big moment." With all the guests beaming at the wonderful pair, I proceeded to play the wrong song. But, being such a wonderful pair, they rolled with it. I wouldn't hear of it. In my best interactive host mode, I stopped the music and told the guests that we had stopped the music for a reason—and that reason (as I thought frantically) was... uh...that...not enough guests were around the couple for their first dance, applauding and cheering. (Yeah, that's it.)

Believe it or not, that worked.

The father-daughter song was next and that went smoothly enough. But someone standing near me must have had a bodily reaction to the cheese or something, and I just couldn't bear it. I went outside and announced the fact that the "air in there wasn't safe for breathing" to the bartender. She stared at me with "that look."

Yep, my headset microphone was still on.

I was lucky that this event involved such a truly low-key couple, as well as some great guests, but I was (deservedly) the brunt of their jokes for the rest of the night. People would come over to make a request—then ask if the air was clear. Or, they would compliment me on the evening's entertainment by telling me they were "having a gas." Ugh. I literally don't remember ever being so embarrassed in my entire life... and I'm pretty good at doing some rather stupid things.

Some might think this story is pretty funny, but to me, it just stinks. •

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